

# MUSICAL AMERICA



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## WASHINGTON WANTS GRAND OPERA HOUSE

Prominent Citizens Seek the  
Co-operation of Oscar  
Hammerstein.

Plan to Give National Capital a Season of Opera  
With Famous Singers—Impresario Expresses  
Willingness to Aid Movement and Ne-  
gotiations Are Under Way.

WASHINGTON, D. C., April 22.—There is a movement on foot in Washington regarding the establishment of an opera house to be directed by Oscar Hammerstein and some of the wealthy people of the city. Regarding his views of such an enterprise, Mr. Hammerstein has made the following reply:

"I will aid any movement in this direction. It is a mistake to think that an opera house can be built for \$200,000. The Manhattan Opera House, which I own, cost a million and a half. In Europe governments and municipalities build opera houses and subsidize the opera. I am the only man in the world who has built his own opera house, formed his own opera company, numbering the greatest singers in the world, and succeeded in rousing the dormant spirit of love for grand opera in our people in general.

"I have demonstrated that grand opera in this country is not a fashion, but a necessity, and whosoever will provide for it, may it be the city, individuals, or one man, brings honor, respect, and greatness to his community. It turns ignorance into knowledge and vice into virtue.

"If my plans, which some prominent citizens of Washington have asked for, are accepted, Washington can have grand opera befitting the capital of our country by January next."

Mary A. Cryder, who is Mr. Hammerstein's representative in Washington, has made recent visits to New York regarding this project. If the establishment of an opera house should become a fact here, the National Capital will hear the world's best singers next winter under Mr. Hammerstein's direction. W. H.

## WILLY HESS LEAVES BOSTON ORCHESTRA

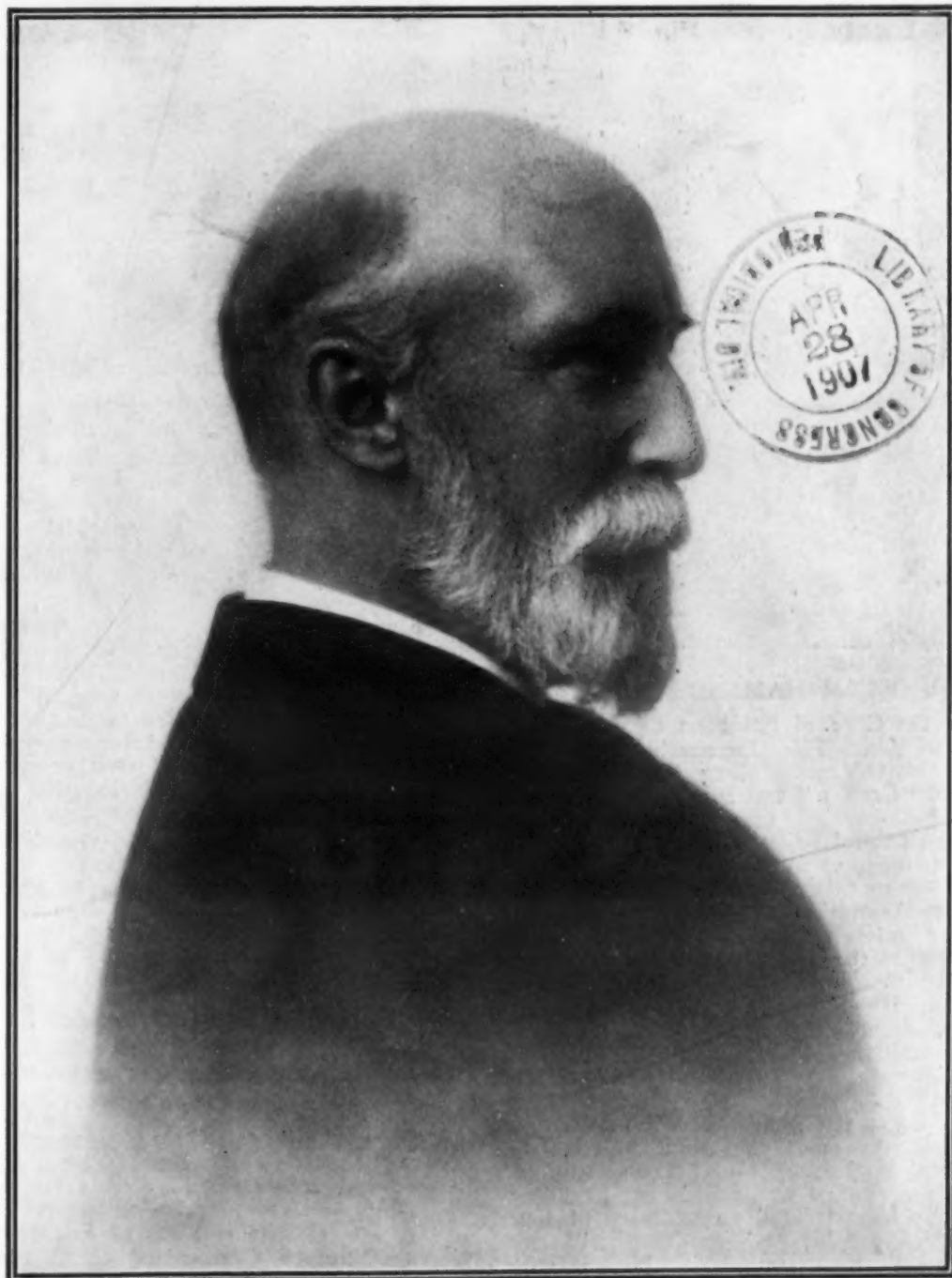
Distinguished Concert-Master Will Spend  
Year Abroad—Carl Wendling  
in His Place.

Boston, April 22.—Charles A. Ellis, manager of the Boston Symphony Orchestra, announces the consummation to-day of arrangements for a change in the concert-mastership of the orchestra.

Prof. Willy Hess, who has been concert-master for the past three years, requested one year's leave of absence and Carl Wendling, the concert-master of the Royal Opera of Stuttgart, has been engaged to take his place. Prof. Hess will spend a considerable part of the year in rest and will play a few recital engagements in the large cities of Europe.

Mr. Wendling is well known in musical centres abroad and has been on several occasions concert-master during the Bayreuth festival. Prof. Hess will play at the next two concerts, which are the last of the present season. Mr. Wendling will be here at the opening of next season.

D. L. L.



*For Musical America  
He is truly  
B. J. Lang.*

Benjamin J. Lang Made His Last Appearance as Conductor of the Cecilia Society of Boston  
Last Week, After Occupying the Position for Thirty-One Years (See page 4)

### Julius Klauser Dies in Milwaukee.

MILWAUKEE, Wis., April 22.—Julius Klauser, one of the most prominent piano teachers in this city and the author of "The Septonate and the Centralization of the Tonal System," died here at Lakeside Hospital this morning as the result of an operation for appendicitis. He was the son of Karl Klauser, a composer, of Farmington, Conn., and was born in New York in 1854. From 1871-74 he studied with Wenzel at the Leipsic Conservatory. For many years he was a resident of Milwaukee, exerting a potent influence on the musical growth of the city. He is survived by his wife and two sons, both students at Williams College. His mother, brother and five sisters live in the East.

### New Hall for Brooklyn.

A certificate of incorporation was filed in Brooklyn this week for a new temple of music to cost \$100,000. Arthur Scott Brooks and a number of influential New Yorkers are behind the scheme. Eugene V. Brewster, attorney for the incorporators, told a MUSICAL AMERICA representative on Thursday that the auditorium would be devoted to symphony and choral concerts and would contain the largest pipe organ in the world.

### American Girl's Debut Abroad.

ST. PETERSBURG, April 24.—Cathleen Parlow, an American violiniste, made her debut in this city to-night. The critics speak favorably of her playing.

## SAY MR. CONRIED'S CASE IS SERIOUS

Berlin Specialists Consulted By  
Impresario on His Arrival  
Abroad.

Fact That He Has Placed His Home and Personal Property Upon the Market Substantiates Statement That He Will Not Return to Conduct Operatic Affairs in New York.

[By Cable to MUSICAL AMERICA.]

BERLIN, April 23.—Specialists who have been consulted by Heinrich Conried pronounce his case serious. L. E. D.

The above and other cable reports from Berlin indicate that Heinrich Conried, director of the Metropolitan Opera Company, who is now seeking to regain his health in Europe, is seriously ill in the Hotel Kaiserhof. It is said he cannot move without assistance and must be carried up and down stairs.

It is furthermore stated that Mr. Conried is suffering from locomotor ataxia, a fact which was first made known in MUSICAL AMERICA, although at the time this was vigorously denied by Mr. Conried's physicians. This news, coupled with the fact that before leaving America Mr. Conried placed his home in West Seventy-first street on the market, as well as offering for sale his automobiles and much of his personal property, substantiates the statement made in this paper several months ago to the effect that he will not resume the direction of affairs at the Metropolitan Opera House next season.

Another circumstance which would indicate that Mr. Conried does not intend to return to New York is the fact that he took with him a sum of money that runs up into the hundreds of thousands—far more than could possibly be necessary for any operatic transactions that he may have had in view when he left America.

The presence of Otto Kahn, who is the chief link between the Conried Metropolitan Opera House Co. and the Metropolitan Opera and Real Estate Company, will, it is believed by those who are in touch with operatic affairs in New York, result in the selection of a successor to Mr. Conried this summer.

Before leaving America Mr. Conried perfected his organization in the Metropolitan Opera House by signing long-term contracts with the heads of the business department, indicating that he hopes to continue as head of the corporation, even though he does not remain the active director.

### Mapleson for Conried's Post?

A new possible successor to Heinrich Conried in the directorship of the Metropolitan Opera House was mentioned this week in opera circles. This is Col. Mapleson, the son of the Col. Mapleson who formerly conducted a season of opera at the Academy of Music. The second Col. Mapleson is in Paris, and it is said he has been in negotiation with one of the Metropolitan's directors.

### Opera in St. Paul Auditorium.

ST. PAUL, April 23.—The Conried Opera Company arrived in St. Paul to-day from Omaha, and opened the theatre part of the new municipal auditorium with "Tannhäuser" to-night.



## Oscar Hammerstein Reveals Secrets of His Opera Season

**Tells How "Carmen" Saved Him From Disaster—"Held a Meeting With Myself; Elected Myself President and Vice-President and Tendered Myself a Unanimous Vote of Admiration," Declares Impresario.**

The first season of grand opera at the Manhattan Opera House closed on Saturday night, and Oscar Hammerstein celebrated the event Sunday by making public the personal and financial history of his first season of grand opera at that institution. It is a unique history, one in which figures speak louder than words.

"When in February, 1906, I visited the European musical centres in search of artists for my contemplated first season of grand opera in the Manhattan Opera House my reception on the part of directors, agents and singers was absolutely North Polean.

"In New York my purposes and intentions met with fine sympathy; some advised the services of a specialist, others, looking at the matter more seriously, recommended the immediate use of a strait-jacket. Worse than all of that, the musical world thought me too funny for anything.

"I frankly said I was all alone in the undertaking, and I had the satisfaction of feeling that I was the most avoided impresario in Europe.

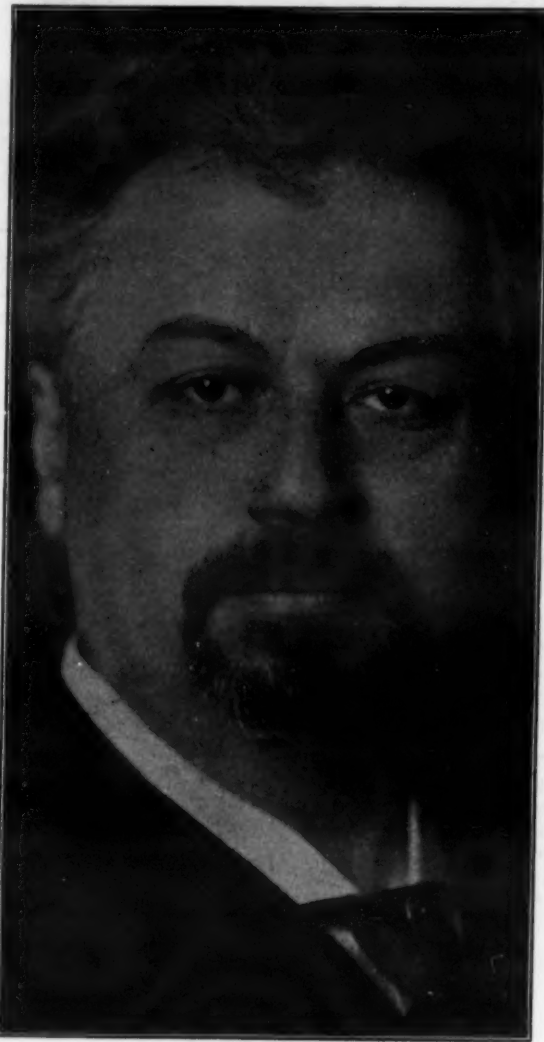
"On the 15th day of September last I opened my subscription list and announced the engagement by contract of an imposing array of singers. The most notable feature of the opening for subscription was the absence of subscribers. I will admit that the first day three elderly ladies and one less elderly gentleman made inquiries at the box office, eyeing the custodian of the books with all the evidence of suspicion. After a few days this excited condition of things subsided and a few courageous if not careless people really did subscribe.

"This exhibition of enthusiasm on the part of the musical population of the city in contributing to a season of grand opera at my house did not altogether fill me with hilarity or vanity; and when, a few days later, in my attempt to climb the ladder of operatic fame, I fell into a cellar through an opening in the lobby, injuring my spine and causing me to be inclosed in common plaster for several weeks, the suspicion gradually entered my uninjured mind that there really did not exist an exactly epide-mical desire for grand opera in New York.

"Perhaps it had gone fishing, for all I knew. In addition to this superbly interesting state of affairs, moneyed circles became somewhat angular in their dealings and demeanor toward me—this once good man, who had gone into grand opera—causing one of my first tenors to bluntly demand the sum of \$10,000 in cash as an evidence of operatic longevity on my part before he would even deign to come to a rehearsal.

"I had invested over a million and a half in the ground and building. To quench the thirst of opera in this supposed-to-be-music-starving public. I disentangled an additional half million dollars for costumes and scenery. And when in addition to all this, I now calmly mention that I shouldered a responsibility of nearly a million dollars in season contracts with a small army of great artists and others, I, in duty to myself, am bound to add that I am neither a drinking man, nor addicted to the use of narcotics.

"And when, three days previous to the opening night, my ledger showed a total subscription for boxes and seats for the season, comprising twenty weeks, to the amount of \$52,600, my aforesaid and de-



OSCAR HAMMERSTEIN

**With the Close of His First Opera Season, New York's New Impresario Tells How the Great Venture Hung in the Balance Until "Carmen" was Produced**

scribed painful sojourn in plaster of Paris was a transport to the Elysées in comparison to the situation I confronted.

"A subscription of \$52,600 in my new opera house against the subscription of \$400,000 at the Metropolitan Opera House!

"To drive away any possible dejection on my part I held a meeting with myself in my office, elected myself president, vice-president and respectfully tendered myself a unanimous vote of admiration and confidence.

"On Dec. 3 the curtain rose for the first time on the opera 'I Puritani.' The box office showed receipts of \$11,000. Enthusiasm ran riot. I was called out; I made a speech; I confronted an audience of four thousand people; perhaps the Sheriff was one of them—to familiarize himself with the surroundings and the contents of the premises.

"On Wednesday, the second night, I presented 'Rigoletto.' It was the first appearance of Renaud—the great Renaud, the pride of the opera in France, if not in Europe.

"From a managerial standpoint it could reasonably be expected that a world-famous singer would arouse the habitual opera goer of New York to witness at least his opening performance. The house was nearly empty; \$1,823 was the total receipts, derived mostly from the upper part of the house, and of this I paid Renaud \$800, his stipulated salary for each performance.

"I gave my third performance on Friday night. It was 'Faust.' There were over three hundred people on the stage, exclud-

ing brass band and myself. The receipts hovered between sixteen hundred and thirty dollars and despair.

"With a repetition of 'Faust' at the Saturday matinée I intercepted \$1,480, and in the evening, with the repetition of 'Rigoletto,' the attendance (at popular prices) was more vociferous than multitudinous, receipts showing \$1,866.

"The following Monday, Dec. 10, the sixth performance ('Rigoletto'), the receipts were \$1,321.

"Dec. 12, seventh performance, 'Don Giovanni' for the first time. The immoral 'Don Giovanni' evidently had no attraction for the moral New Yorker, as the box office refused to yield over \$1,100.

"Dec. 14, 'Carmen.' The by me expected and by others unexpected at last took place.

"The house lost its morgue-like aspect. From that night on grand opera in New York, without the aid of society, became an institution for all time to come. Every performance thereafter brought larger and more enthusiastic audiences; what I always had believed in New York began to believe in also.

"The receipts of the season were nearly three-quarters of a million dollars, overbalancing to considerable extent the expenditures.

"And often now there comes to me the tribute which is generally paid to men who by their own conviction have made the seemingly 'impossible' possible.

"I am told I am lucky."

## LOSSES OF ST. PAUL'S SYMPHONY ORCHESTRA

**Deficit of \$22,265 Attributed to Delay in Completing New Auditorium.**

ST. PAUL, MINN., April 22.—The St. Paul Symphony Orchestra Association has issued its financial statement for its first season, just closed. The total expenses are estimated at \$34,215.22 and the total receipts \$11,949.38, leaving a deficit of \$22,265.84. This amount is covered by the guaranty fund.

The expenses have not exceeded the original estimate, but the receipts did not reach the sum estimated at the beginning of the season. The directors account for this in the delayed completion of the Auditorium, which was promised for an early date but was not accessible for either symphony or popular concerts during the entire subscription season.

With the Auditorium now completed and with but a comparatively small sum required to complete the necessary guaranty fund which will assure the support of the orchestra for three years, the future of the orchestra seems assured. W. B.

## VIENNESE SINGERS SAIL.

**Famous Chorus to be Heard in New York and in Other Cities.**

VIENNA, April 21.—Over 300 members of the Vienna Männergesang Verein left here to-day, accompanied by their famous conductors, Kremser and Heuberger, for Genoa, whence they will sail on board the German steamer *Oceana* for the United States.

A great crowd of enthusiastic admirers was at the station to bid them farewell, and representatives of the municipality delivered speeches. Concerts will be given in New York, Philadelphia, Boston, and elsewhere.

## Plan Monument for Scheel.

PHILADELPHIA, April 22.—The women's committee of the Philadelphia Orchestra is seeking to raise a Fritz Scheel memorial fund, to erect a monument over his grave and to place a bas relief portrait in bronze in the Philadelphia Academy of Music. Mr. Scheel's untimely death a few months ago took from the American musical world a strong and influential figure.

## MEAD QUARTETTE IN CLOSING CONCERT

**Popular Organization Ends its New York Series of Concerts.**

Another prominent organization brought its New York season to an end on Thursday evening last week, when the Olive Mead Quartette gave one of the most delightful programmes it has yet offered, at Mendelssohn Hall.

Ottokar Novacek's quartette in E flat, Opus 10, Mozart's duet in G major for violin and viola and Mendelssohn's D major quartette, Opus 44, No. 1, constituted the offerings Miss Mead and her associates submitted to an assemblage that proved gratifyingly responsive. Least enjoyable was the Novacek work, not through any failure on the part of the players to make the utmost of its inherent possibilities, but because of the general nature of those possibilities. It was treated with all the admirable attention to detail, grace of phrasing and skill in the creation of atmosphere that have earned for this organization of gifted women a widespread reputation.

Perhaps the gem of the evening was the performance of the Mozart duet—an exquisite bit conceived in the master's most charming vein. Miss Mead and Miss North played it in a manner that defied criticism. The Mendelssohn quartette, played with fine effect, ended the concert.

## SPRINGFIELD HEARS CHORUS.

**Arthur H. Turner's Musical Art Society Gives its Second Concert.**

SPRINGFIELD, MASS., April 20.—The Musical Art Society, conducted by Arthur H. Turner, had the assistance of Florence Crosby Cooke, contralto, and Felix Winternitz, violinist, at its second concert this season on Tuesday in High School Hall.

Bach's "Gethsemane" and "Easter," C. B. Hawley's setting of "The Splendor Falls on Castle Walls," for male chorus, and Cornelius's "O Death! Thou Art the Tranquil Night," were the society's numbers in the first part of the programme. All were sung with a fine body of tone and enthusiastic spirit. Later Louis Adolphe Coerne's "A Glorious Star" and "Little Stars With Golden Sandals," H. W. Parker's "In May," for women's voices, and Tchaikowsky's "Hymn of Praise" gave the well-trained chorus additional opportunities. Mrs. Cooke's solos, "Ah! Mon Fils!" from "Le Prophete," Hahn's "Were My Songs With Wings Provided" and Haile's "Herbst" were well received, and Mr. Winternitz also added much to the evening's enjoyment by his playing of Saint-Saëns's "Rondo Capriccioso," Guirand's "Melo-drama," an allegro by Corelli and a fugata by Tartini.

## ENJOYABLE SONG RECITAL.

**Frances Van Veen and William H. Lee Sing in Mendelssohn Hall.**

Mme. Frances Van Veen and William H. Lee, formerly primo-baritone of the Milan Opera Company, gave a very successful recital in Mendelssohn Hall on Saturday evening. An interesting and well-arranged programme was presented, which was immensely enjoyed by the fashionable audience present on that occasion.

Mme. Van Veen and Leo L. Leventritt are both pupils of Mr. Lee. They sing with finished ease and expression, and each of their numbers were applauded, encores being numerous.

The other assisting artists were Gustav Dannreuther, violinist, and Willis H. Alling, organist and accompanist.

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# AN ORCHESTRA WHICH PLAYS BEFORE A WORLD-WIDE AUDIENCE

## How Talking-Machine Musicians Give Their Concerts Before a Tin Horn.

The thousands of people all over the world who daily derive pleasure from their own talking-machines or those in public places have little idea of the infinite detail necessary in making a record.

A visit to the laboratories of one of the prominent talking-machine companies is of exceeding interest.

Let us follow the making of a "record" from the time the wax cylinder, made at the factory, is received at the laboratory. The cylinder, which has already been smoothed, is placed on a revolving bar beneath a knife whose keen edge traveling along the wax reduces it to the most absolute and glassy perfection.

Step across the hall into the recording room, a room bare of furniture, ending in a wooden partition from the centre of which projects a long, slender tube. Seated directly in front of this are three musicians, masters of their respective instruments, in fact, as the case happens, members of the Metropolitan Opera House Orchestra.

On a platform, raised to about the level of a man's head, sits the harpist, at the base of the platform and close to it, the flutist, to the fore and behind him the violinist. All three are huddled close together, so as to focus the body of tone, yet not too close to interfere with the freedom of motion necessary. The relative positions as to height and distance from the horn, of the various instruments have been carefully measured and tested by experiment. The artists are booked weeks ahead, just as if they were playing at an ordinary concert, only, as we shall see, they have to be exceedingly generous with encores.

The violin is not the ordinary wooden-bellied instrument we are accustomed to seeing, but is a bar of wood with strings, keys and bridge, and an aluminum diaphragm and horn, the invention of a London musician.

Step back of the wooden partition. There on the other side of the aperture is the end of the horn with the attached needle cutting its careful groove in the cylinder, from which fly glistening clouds of the most delicate wax filaments. A tiny electric light illumines the rotary path of the record, which is taken on completion of this stage to another revolving machine where fine camel-hair brushes remove any stray threads of the wax which may have adhered.

The record is then taken into another room and played to the "critic" who passes judgment upon the rendering from a musical point of view and also as regards its



A TALKING MACHINE ORCHESTRA IN ACTION

reception by the machine. While this is going on, the musicians are making another record of the same selection in the room with the wooden partition. This completed, they join the critic and pass upon the records, deciding, perhaps, that some tone ought to sound stronger, another less harsh, etc., in this way finally making a record that is not only pronounced perfect by the musical critic, but by the record critic as well. The latter examines the finished cylinders with a microscope to see that they are exact in every detail.

The "master record," as it is called, is then ready for shipment to the factory, where the model, or matrix, is made. For this purpose it is enclosed in a tin can.

Arrived at the factory it is slipped on a pivot and surmounted by a stationary mag-

net in an absolutely air-free jar in which from electric wires are suspended two gold leaves. The sparks produced by this machine in action fly across the jar from one gold leaf to the other and create a beautiful gold atmosphere. Without the jar revolves another magnet, which, by force of attraction, turns the magnet in the jar and consequently the attached cylinder, which soon becomes coated with gold.

This process completed, the matrix, looking like an exquisite gold vase, is subjected to a coating of copper, one-sixteenth of an inch in thickness, after which it is fitted into a brass form and dashed into cold wafer, which contracts the wax more than the metal, so that the original cylinder drops out, and the impression is firmly registered in the metal. It is from this matrix

that the records of the market are made.

While not more than six or eight at the most "master records" are turned out daily at the laboratory, about 120 to 125 thousand are sent out from the factory.

The thought and care which Edison lavishes on the wonderful little invention is demonstrated by the numerous sketches of improvements which he continually sends to factory and laboratories. It is interesting to recall the way in which he arrived at the proper combination for the cylinders on which the records are made. He used to prepare the various mixtures in little butter dishes, having as many as forty going at one time, carefully patting them to the proper consistency, and then testing their adaptability to the cutting machine with his pen-knife.

## HEARS HIS OWN WORKS.

### Father Hartmann in the Audience When His Songs are Sung.

Modestly seated in the rear of Steinway Hall, Father Hartmann, whose oratorio, "St. Peter," was performed recently, listened to a programme of his compositions given under the auspices of the Art Organ Company and interpreted by Mrs. G. A. Lange, soprano; G. A. Lange, baritone, and Gustave Frese, organist and pianist, before a large audience in which were conspicuous many of the women prominent in New York's social life and a large number of the clergy.

The first group of his compositions consisted of six songs, "Wienlied," "Ein Gluck," "Mein Gluck," "Im Maien," "Frage," and "Meine Liebe—Deine Liebe." The second half of the programme included "An den Heiland" with organ accom-

paniment, a duo from the oratorio, "St. Francis" and the miracle of the loaves and fishes from the oratorio "St. Peter."

## AIDS MACDOWELL FUND.

### Josef Lhevinne Gives Piano Recital in Mendelssohn Hall.

Josef Lhevinne gave a piano recital in Mendelssohn Hall on Wednesday evening of last week in aid of the MacDowell fund. There was a large audience, and as the artist gave his services there was a generous addition to the fund.

Mr. Lhevinne commenced his programme with Brahms's F minor sonata, a profound work, which is a test of pianistic genius, not of mere technique.

Appropriately enough, three of MacDowell's own pieces, "Winter," "The Eagle," and "Moto Perpetuo," were played, and the programme closed with three Rubinstein numbers.

## MRS. KNOTE DEAD.

### German Tenor's Wife Succumbs to Heart Disease in Munich.

Word has been received from Heinrich Knote, one of the German tenors of the Conried Metropolitan Opera Company, who was unable to come to America for the season just closed on account of the illness of his wife, that Mrs. Knote succumbed to heart disease in Munich on Monday.

Mrs. Knote, who was born in Brooklyn, was a sister of Frederic Corning, a mining expert of New York, met Mr. Knote when her father was in the diplomatic service of the Government and stationed in Munich. For years the German tenor and his wife have lived in Germany.

Mr. Knote is under contract to return to the Metropolitan next season, but it is not known yet how his wife's death may

affect his plans. When here the season before last, Mr. Knote said: "I think more of my little family than all the triumphs that have come or can ever come to me on the operatic stage."

## BROOKLYN GETS EDDY.

### Noted Organist Engaged by Tompkins Avenue Congregational Church.

Clarence Eddy, the distinguished concert organist, was this week engaged as organist and choirmaster of the Tompkins Avenue Congregational Church in Brooklyn. Mr. Eddy announces that the choir of the church will consist of a solo quartette and a chorus of thirty-five trained voices. He will begin his new duties on the first Sunday in May. During the Summer a magnificent four-manual organ will be installed in the church.



# JOSEF LHEVINNE

IN AMERICA UNTIL MAY 1, 1907

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Chicago Orchestra  
Cincinnati Orchestra  
Pittsburg Orchestra  
Russian Symphony  
Philadelphia Orchestra



## B. J. Lang Conducts the Cecilia Society of Boston for Last Time

Pierne's "Children's Crusade" Repeated at Concert Given in Honor of Eminent Musician—Elson's Tribute.

BOSTON, APRIL 20.—The Cecilia Society presented "The Children's Crusade" by Gabriel Pierné in Symphony Hall on Tuesday night for the second time this season, the occasion marking B. J. Lang's last leave-taking of the society with which he has been connected as conductor for thirty-one years.

At the time Mr. Lang announced his intention of retiring at the end of the present season the members of the Cecilia signified their desire to give a concert in his honor. Mr. Lang accepted the proposal and suggested a repetition of the Pierné work for the benefit of the Industrial School for Crippled and Deformed Children of this city, maintaining that such a performance would be using the work in a peculiarly appropriate manner. The proceeds of Tuesday's concert have, therefore, been turned over to that institution.

When Mr. Lang appeared on the stage the chorus and audience arose *en masse*, and during the evening he was presented with laurel wreaths and a profusion of flowers.

The performance of Pierné's cantata was again admirable, strengthening the favorable impression it made when first produced here in February. The capable corps of soloists included Mrs. Cabot Morse, Edith Chapman Gould, Clara Jackson, Frank Ormsby, L. B. Merrill, Josephine Knight, Laura F. Eaton, Josephine Martin, Adelaide Griggs and Earl Cartwright. There was a chorus of 100 children from the Somerville schools, trained by S. Henry Hadley, besides the choruses of men and women, an orchestra of sixty members of the Boston Symphony Orchestra and the organ.

Louis C. Elson, writing in the Boston "Advertiser," pays a fitting tribute to the influence of Mr. Lang's noteworthy career on the music life of this city:

"As conductor Mr. Lang's powers have been most conspicuous in the choral field. He was the conductor of the Apollo Club for thirty years. That club, under his leadership, became the very best male chorus in the United States. He conducted the Cecilia Society for thirty-one years. With this male, female, and mixed chorus, he gave first performances of many of the modern musical masterpieces in Boston. The history of the Cecilia Society will show that no choral society in America has been so active in producing new works. If the Handel and Haydn Society made the musical history of Boston in the first half of the nineteenth century, the Cecilia certainly did this in the last half. Mr. Lang's conductorship of the Handel and Haydn Society was not so important, but it may be passingly mentioned that he was for very many years the organist of this society.

"As an organist he has been one of the most important figures in Boston for more than a generation. He was one of the

first to play upon the great Music Hall organ when it was set up in Boston Music Hall. He was one of the chief promoters of the scheme which brought this organ to Boston. His organ playing in Boston churches, which, like his organ accompaniment of the Handel and Haydn Society, lasted for more than a quarter-century, was chiefly exhibited in the South Congregational Church, the Old South Church, and in King's Chapel.

"As a teacher Mr. Lang's influence has been equally remarkable. He has had some of the foremost American musicians under his care. Arthur Foote, Ethelbert Nevin, his own daughter Margaret Ruthven Lang, and many others might be mentioned in this honorable list.

"In 1903 Yale University paid him the honor of conferring upon him the degree of M. A. in recognition of his many services to music in America. Although a graceful composer, Mr. Lang has not endeavored to win any laurels in the creative field. His compositions have not been given to any publisher, although the present writer recalls many worthy works written by this musical 'Admirable Crichton.'

"Boston's chief debt to Mr. Lang is for the numerous modern works which he has brought out here. Very much as Liszt, at Weimar, worked to educate the city to an appreciation of all that was good in music, so Mr. Lang, in Boston, saw to it that we should be made familiar with the best works of Europe. Bach's B minor mass, Berlioz's Requiem, Paine's 'Azara,' Pierné's 'Children's Crusade,' Brahms's Requiem, Wagner's 'Parsifal,' and a host of other important works owe their first Boston performance to Mr. B. J. Lang.

"Altogether our city owes Mr. Lang a debt of gratitude which will not be fully recognized until time shall have given it a greater perspective. But in the history of American music no name will deserve more honor than that of Benjamin Johnson Lang."

### YOUNG ROOSEVELT PLAYS.

President's Son Quentin Appears in Washington Pupils' Recital.

WASHINGTON, April 20.—Quentin Roosevelt, the youngest child of the President, was a star artist this afternoon at the pupils' recital given by Marie Grice Young. Quentin played three numbers, Swift's "The Tired Child," Dutton's "Christmas Day Secrets" and Neidlinger's "March of Fairy Palace Guard." Quentin is a most serious young player, seldom misses a lesson and plays with confidence and feeling. He has inherited considerable musical talent.

The other numbers on the interesting programme were by Agnes Trowbridge, Bradley Davidson, Mildred Bacon, Margaret Wilson, Marion Stone, Dorothy Hayden, Elizabeth Armes, Deborah Exel and Katherine Poole.

## ROSENTHAL PLAYS AT ARION CONCERT

Florence Hinkle Sings and New Work by Edwin Grasse Makes a Deep Impression.

With Moriz Rosenthal and Florence Hinkle as the visiting artists and a composition by Edwin Grasse, the popular violinist, on the programme, the third concert given this season by the Arion Society of New York was one of the most noteworthy that club has yet placed to its credit.

Rosenthal played the Schubert-Liszt "Lindenbaum," Chopin's Scherzo in B flat minor, Liszt's "Au Lac de Wallenstadt," his own "Papillons" and his Humoreske and Fugato on themes of "The Beautiful Blue Danube," besides several encores, with his well-known amazing brilliancy and masterly repose. His encores included his highly effective transcription of Davidoff's "Am Springbrunnen." Miss Hinkle's contributions to the programme were "Dich, theure Halle," from "Tannhäuser," Grieg's "Solveig's Lied" and Willeby's "The Way of June." In these the young artiste revealed a soprano of unusual beauty and brilliancy, and a mature and engaging style.

The orchestra played two movements of Mr. Grasse's new suite, Opus 4, and the audience expressed its appreciation of the work by bringing out the young composer to bow time after time. The excerpts presented are of striking beauty and bear the impress of strong individuality. Especially appealing is the "Romanze," while in both the resources of the orchestra are treated in an unrestrained and authoritative manner.

The chorus, conducted by Julius Lorenz, sang with imposing effect, and Julius Scheuch's fine baritone was heard to good advantage in the obligato in Filke's "O bella Maria."

### HARTFORD LIKES SAMAROFF.

American Pianiste the Soloist at Boston Orchestra's Last Concert.

HARTFORD, CONN., April 20.—The Boston Symphony Orchestra gave the last of its series of concerts in Hartford at the Foot Guard Hall on Tuesday evening, Olga Samaroff appearing as the soloist. The orchestra's numbers were Moszkowski's Symphonic Poem, "The Steppe," and Tchaikovsky's "Pathetic" Symphony.

Mme. Samaroff chose the Liszt concerto as her contribution to the programme and she played it with splendid energy and fire. Technically it was a brilliant feat, but it was more than that. The artiste caught the true spirit of the composition with its capriciously changing moods and gave a lucid exposition of its design.

### Maurice Grau Left \$500,000.

With the opening of the will of the late Maurice Grau, for years manager of the Metropolitan Opera House, it became known this week that he left a large fortune, which is divided equally between his wife and only child, Miss Lulu, who lately came of age. Their inheritance includes, among other items, his fine home at No. 149 West Fifty-sixth street. While the exact figures of his fortune are not made known, it is said that Mr. Grau left \$500,000.

### Winifred Beam Plays in Buffalo.

BUFFALO, April 22.—Winifred Beam, advanced pupil of Angelo M. Read, gave a piano recital on April 17 before the members of the Twentieth Century Club of this city. Mrs. Laura Dietrich Minehan assisted in songs by MacDowell and A. M. Read, the latter accompanied by the composer. Mrs. Minehan was in rare voice and sang all her numbers with much grace. Miss Beam's best numbers were: Scarlatti's Pastorale and Capriccio, Chopin's Preludes, Op. 28, Nos. 14 and 18; Raff's La Fileuse and Smetana's double note study, Op. 7.

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## EDWARDS'S "MERMAID" GIVEN BY MUSURGIA

American Composer Receives a Warm Welcome From Audience.

The third concert of the Musurgia Society, under the direction of Walter Henry Hall, took place at Carnegie Hall, New York, Tuesday evening. The first part of the programme consisted of a cantata, "The Mermaid," a new work by Julian Edwards, representing a new field of endeavor for this composer, who has thus far been associated only with light opera music.

The choral parts are descriptive and were sung by the society with the addition of the Brooklyn Oratorio Society. There are two solo parts, tenor and soprano, sung Tuesday evening by George Hamlin and Viola Waterhouse. Both soloists were of superior excellence and



JULIAN EDWARDS

Composer of Light Operas—His Latest Work, "The Mermaid," a Cantata, was Sung by the Musurgia, in New York this Week

were most enthusiastically applauded. In fact every detail of the performance received the same careful attention, a testimony to Mr. Hall's thoroughness.

At the end of the cantata, the conductor directed the attention of the applauding audience to Mr. Edwards, who was sitting in a box. Then the plaudits grew more stormy than ever, the members of the chorus waved their handkerchiefs and the composer bowed his acknowledgments. The work, which was written to words by Daniel Amadeus Atterbottom, is short, light and pleasing. The choral parts were sung in the finished manner to which the Musurgia has accustomed its public.

The second part of the programme brought two Strauss songs sung in Mr. Hamlin's inimitable way. In "Morgen" and "Cæcilie" this always interesting singer displayed all the finest qualities of his art, his round, sympathetic tone and complete understanding. An air from Mozart's "Don Giovanni" was beautifully given by Mrs. Waterhouse.

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## RIVAL ORCHESTRA FOR PITTSBURG

Von Kunits is Urged to Form  
Organization for Popular  
Concerts.

PITTSBURG, April 23.—Pittsburg will probably have another symphony orchestra, as a result of the differences which have arisen between Luigi Von Kunits, who resigned as concert-master of the Pittsburg Symphony Orchestra, and Emil Paur, the conductor of that organization.

A number of prominent music-lovers in this city have approached Mr. Von Kunits and have agreed to form a guarantee fund, similar to that which exists for the benefit of the present symphony orchestra, if he will start one in opposition. It is proposed that the new orchestra will be more democratic in character and will cater more to the patronage of the middle classes than does the Paur organization.

This idea resulted from the great popularity attained by the concerts given in Old City Hall during the current season. The differences between the former concert-master and the conductor of the Pittsburg Orchestra have caused considerable feeling on the part of the musicians, all of whom have taken sides. On this account, many of the men have refused to renew their contracts with the present conductor, and it is apparent that the personnel of the orchestra next year will assume many changes.

Another prominent member of the orchestra who will not return next year, as the result of this dissension, is Franz Kohler, who ranks next to the concert-master among the first violinists. He has been with the orchestra for ten years.

Von Kunits has a large following in Pittsburg and it is believed that the proposed rival orchestra will meet with great success under his direction.

### Duffey a Former Comic Opera Singer.

Comparatively few of J. Humbird Duffey's many friends and admirers are aware of the fact that, some years ago, he spent several months as leading baritone with Mme. Schumann-Heink in "Love's Lottery." It is this experience, coupled with the inheritance of a fine dramatic instinct from his Virginia ancestors, that enables him to put such fire and virility into his interpretation of operatic arias on the concert stage. To see a singer who can accomplish this feat without indulging in physical contortions that destroy artistic repose and authority is a rare and welcome pleasure. On Mr. Duffey's recent tour with the Boston Festival Orchestra he sang the rôle of *High Priest* in five performances of "Samson and Delilah," in concert form, and the press was unanimous in its praise of his ability to make the part throb with life and realism without the aid of scenery, costume and calicums.

### Fremstad to Sing "Salome" in Paris.

Private despatches received in New York this week from the West brought the news that Mme. Olive Fremstad will sing the rôle of *Salome*, which she created at the Metropolitan last Winter, in a production of the Strauss opera in Paris May 17, 21 and 24. It was at the request of Jean De Reszke, who cabled to her, "Please accept for art's sake," that the singer accepted the offer. She receives \$1,000 for each performance.

### Mme. Calvé in the Hippodrome Show.

Mme. Calvé went to the Hippodrome Tuesday night. She wanted to see the Indians before the show and was taken behind to be introduced. About the time that the stage coach was going to be held up it occurred to some one that if Mme. Calvé took a ride she would have the time of her life. And she took the ride.



## Brooklyn Performance of "Mme. Butterfly" Crowns Triumphal Cross-Continent Tour

Henry W. Savage's Notable Company of Singers Completes a Record-Breaking Trip—Puccini's Tragic Opera, in English, Acclaimed Throughout Country.



After covering a distance of more than 14,000 miles in the course of its tour of the leading American cities the Henry W. Savage "Madam Butterfly" Company returned to New York on Sunday evening, and on Monday it entered upon a week's engagement at the New Montauk Theatre, Brooklyn, by way of winding up the season.

The company can now claim the distinction, unique in the annals of music in this country and unchallenged by any European statistics, of having given nightly performances of one grand opera for twenty-nine weeks without interruption. It opened its season at the Columbia Theatre, Washington, D. C., on October 15, when Puccini's operatic version of John Luther Long and David Belasco's Japanese tragedy was produced for the first time in America and the first time anywhere in English.

Since then Col. Savage's songbirds have traversed the continent, singing to capacity audiences in over sixty cities from the Atlantic to the Pacific. Six weeks were spent in New York at the Garden Theatre. Including the eight performances in Brooklyn this week there have been, in all, exactly 258 performances during the entire season. Although the original schedule provided for only 228, it was found necessary to give additional matinées in almost every city visited in the Western States.

When the company left New York for its long tour its baggage consisted of 356 trunks; when it landed at the Twenty-third street ferry house last Sunday the number was 367, the eleven extra trunks being crammed with souvenirs of various descriptions. For many of the singers the West had hitherto been an entirely unexplored country.

Throughout the season the title rôle has been assigned with impartial consideration to Elza Szamosy, the Hungarian prima donna, Rena Vivienne, the American soprano, and Florence Easton, an English singer and a favorite in Col. Savage's previous productions of grand opera in the English language. Such is the individual charm and power of each of these impersonators of *Madam Butterfly* that few in the audiences that greeted the opera in the various cities visited were content with hearing it once, and the result was that the attendance all along the line reached figures that had not been reckoned upon by even the most sanguine. On account of the number of extra performances it was found necessary to give several additions to the personnel of the company were made after the season had opened. Estelle Bloomfield, though originally cast for the rôle of *Suzuki*, the servant of *Cho-Cho-San*, stepped into the breach caused by the sudden illness at the last minute of one of the *Madam Butterflies* one night in Boston, when the other principals could not be found in time, and acquitted herself so creditably that she was added to the list of impersonators of the heroine. Dora de Fillippe, formerly of the Tivoli Opera Company in San Francisco, was also later engaged to share the rôle.

On Monday night Brooklyn fell in line with the other places on the company's itinerary and turned out in such numbers that the New Montauk was crowded to



PRINCIPALS IN HENRY W. SAVAGE'S "MME. BUTTERFLY" COMPANY

the doors. The enthusiasm with which the work itself and the individual efforts of the principals were received was also in accord with the experience repeated at every point en route. Mme. Szamosy was the *Madam Butterfly*, Harriet Behnee, *Suzuki*, Joseph F. Sheehan, *Pinkerton*, and Thomas D. Richards, *Sharpless*, the consul.

Mme. Szamosy's English pronunciation was remarkably good in the more dramatic parts of her rôle when she first assumed it in October; her foreign accent was more perceptible in the conversational

passages then. In the meantime she has gained notably in ease and fluency of enunciation. To her fell the honor of creating the rôle in this country. Miss Vivienne is billed to sing it in the closing performance to-night.

The uninterrupted success that has attended the performances of this Puccini opera throughout an entire season has established a record. It reflects with uniform credit on the excellence of the production, the appealing power of the work itself and American audiences' capability of appreciating an advanced form of art when adequately presented.

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## NEW SOPRANO A RECRUIT FROM SOCIETY

Mme. Le Grand Reed, of Toronto, One of Jean de Reszke's Best Pupils.

The society circles of America have made such noteworthy contributions to the concert stage in recent years that a new recruit is invariably an object of general interest. Especially is this so in the case of a social favorite who during the first four or five months of her professional career meets with the prompt recognition of her ability and achievements that has been accorded Mme. Le Grand Reed, the Toronto soprano.

Although for many years a resident of the Queen City of the North, Mme. Reed is a native of Detroit, where, as Mary Crawford, she attracted much attention by her exceptional gifts and winsome personality. After her marriage and removal to Toronto, where her husband is a conspicuous figure in the commercial life of the city, she became equally popular in her new home. Her voice was frequently heard at the private musicales of her friends and occasionally in public, and her secret aspirations toward an art world of wider scope gradually grew stronger and stronger. Financial reverses unexpectedly presented the opportunity. She had desired to devote herself seriously to her music studies; when Fortune again turned a smiling face, she was too much engrossed in her work to give it up.

Her first step had been to sell two of her most valuable rings, and as she now laughingly recalls it, pointing to the finger on which she had worn them, she adds that she has never replaced them and never will, — a touch of pretty superstition. She then went to London, where she remained two years, studying with Blanche Marchesi and Sir George Power. Next she sought Jean de Reszke in Paris, and with him she studied for three years, during which time the eminent tenor took a very deep interest in her progress. Her first appearance in New York City in November was attended by a success that falls to the lot of few debutantes, a success that has been re-



MME. LE GRAND REED

She Is Just Completing the First Season of Her Professional Career

peated everywhere she has sung since then, notably during her tour of Canada as soloist with the Pittsburgh Orchestra.

Mme. Reed's voice is a flexible soprano of unusual purity—and she uses it in a manner befitting a representative pupil of Jean de Reszke. The beauty and brilliancy of her organ, the finesse that characterizes all her interpretations, withal the ease and simplicity of style with which she sings make her a most welcome acquisition to the galaxy of American concert artists. And the effect of her singing is enhanced by that indefinable attribute called personal charm with which she is endowed in a rare degree.

## OPERA FOR RAILROAD MEN.

"Les Cloches de Corneville" Given With Fine Effect in Philadelphia.

PHILADELPHIA, April 22.—Planquette's comic opera, "Les Cloches de Corneville" received a good representation at the hands of distinguished soloists and a good chorus of seventy voices, in the auditorium of the P. R. R. Y. M. C. A., Thursday evening. The conductor was Owen Fitzgerald. The soloists were: *Serpolette*, Emma F. Rihl; *Germaine*, Florence Hinkle; *Henri*, Henry Saylor; *Grenichaux*, Wilbur Herwig; *Gaspard*, T. Frank Dooner; *The Bailli*, Frank A. Diamond. The work of the soloists was excellent, dramatically and musically, and the lively tripping choruses were given with verve and accuracy. Mr. Fitzgerald, upon whom has devolved the burden of preparation, deserves much credit for the good showing made. And it was much appreciated by the large audience among which were many prominent officials of the Pennsylvania Railroad Co.

A. H. E.

## SONGS IN SUNNY SOUTH

Mme. Shotwell Piper is Soloist With Savannah Music Club.

SAVANNAH, GA., April 22.—Although suffering from a severe cold, Madame Ruby Shotwell-Piper, dramatic soprano, who appeared as the third artist of the season under the auspices of the Savannah Music Club at Lawton Memorial last week, captivated her audience with her highly cultivated and beautiful voice.

Groups of Italian, French and German songs followed and were effective and interesting, fully displaying the quality of the tone. In the group of English numbers her versatility was shown to advantage.

Emma Coburn accompanied the singer in that artistic and finished manner which has always marked her as one of the best accompanists in the South.

The Bore—"Do you know Schubert's music always carries me away?"

The Belle—"Really? I wish they'd play some of it now!"

## MUSICAL SETTINGS ENHANCE READINGS

Deszo and Melitta Nemes Appear at Amy Grant's Novel Recital in New York.

The recital of "musical readings" given by Amy Grant in the Astor Gallery of the Waldorf-Astoria, on Thursday afternoon of last week, attracted an audience which, if not large, included many of New York's most cultured people. It was an unusual programme, and the artistic atmosphere of the afternoon was intensified by the violin solos of Deszo Nemes and the piano solo and accompaniments of Mme. Nemes.

Miss Grant's readings included three poems by Carmen Sylva, "The Necklace of Tears," "One Was My Beloved" and "The Black Heart," Whitney's "What Pity Is Akin To," Quiller-Couch's "The White Moth," R. Noel's "The Water-Nymph and the Boy," also "King Robert of Sicily," "Three Little Chestnuts" and "The Quaker." Her last group contained Uhland's "Das Schloss am Meer" and Rückert's "Die Blumenengel" in the original German. The musical settings were in most cases apt and musicianly. Those for the Carmen Sylva, Quiller-Couch and Noel poems were the work of Stanley Hawley, while the highly effective tonal description of "King Robert of Sicily" was from the pen of Rossiter Cole. Miss Grant read with taste and dignity of style, winning much applause.

Mr. Nemes contributed Wieniawski's Polonaise in D, d'Ambrosio's Canzonetta, a melody by Schumann, César Cui's Berceuse and Hubay's "Hungarian Gypsy Scenes" with masterly executive fluency and beautiful qualities of tone. Mme. Nemes opened the programme with Lachner's Prælude and Toccata, in which, as in all her admirably poised accompaniments, she revealed her well-known artistic discernment and refinement.

## FINDS SWEETHEART'S BODY

Manhattan Opera Musician's Fiancée Kills Herself in His Room.

When Louis Belleville, a member of the Manhattan Opera House Orchestra, went to his room in Mme. Guilard's furnished-room house, at No. 302 West Twenty-eighth street, early Sunday morning, he found Isabelle Routtelot, his sweetheart, dead from gas, on the floor.

After he had closed the two open gas jets, and notified the people in the household, a note written in French was found on the mantelpiece. In it the suicide wrote that nobody should be blamed for her death. She was simply tired of life; that was all.

According to Mme. Guilard and her lodgers, Isabelle Routtelot and Belleville were engaged to be married. She was a Parisienne and supported herself as a seamstress in a house at No. 325 West Thirtieth street. She came here two years ago. There was a suggestion that perhaps the woman had killed herself because of jealousy, but nothing was found to bear this out.

## ALBANY PIANIST TO STUDY ABROAD

Mrs. W. Hunter Van Guysling Will Continue her Work Under Moszkowski.



MRS. W. HUNTER VAN GUYSLING  
One of Albany's Foremost Pianists—She Will Continue Her Studies Under Moszkowski

ALBANY, April 22.—A matter of considerable interest in the local musical world is the announcement that Mrs. W. Hunter Van Guysling is to go abroad to continue her piano studies with Moszkowski. Mrs. Van Guysling, who has received her entire musical training in her home town, began her musical career with Mrs. John Clark. She then became the pupil of her aunt, Miss E. L. Perry, who is organist of Holy Innocents Church of Albany and who inaugurated the popular musicales which are now features of the musical life in this section.

John Kautz was her next instructor, but for the last several years she has been a pupil of Frank Sill Rogers, organist and choirmaster of St. Peter's Church. Under the tutelage of Mr. Rogers she has made rapid strides, and during the past two years has contributed more largely than any Albany musician to concert programmes. Mrs. Van Guysling has brilliancy of style, remarkable technique and the true musical spirit and is enthusiastically received whenever she appears.

## Mlle. Walther to Sail with Pupils.

Mlle. Madeleine Walther, the eminent vocal teacher, who is a member of the faculty of Dr. Frank Damrosch's Institute of Musical Art, accompanied by several of her advanced pupils, will spend the Summer in Europe, sailing on the S. S. *Deutschland* May 30. During her stay in Berlin, Miss Walther will be the guest of Mme. Gerster.

Tramp (huskily)—"Beg pardon, sir; can you 'elp a pore man? I've lost my voice and now I'm out o' work."

Old Gentleman—"Out of work because you lost your voice! Are you a vocalist?"

Tramp—"No, sir; I sells fish."

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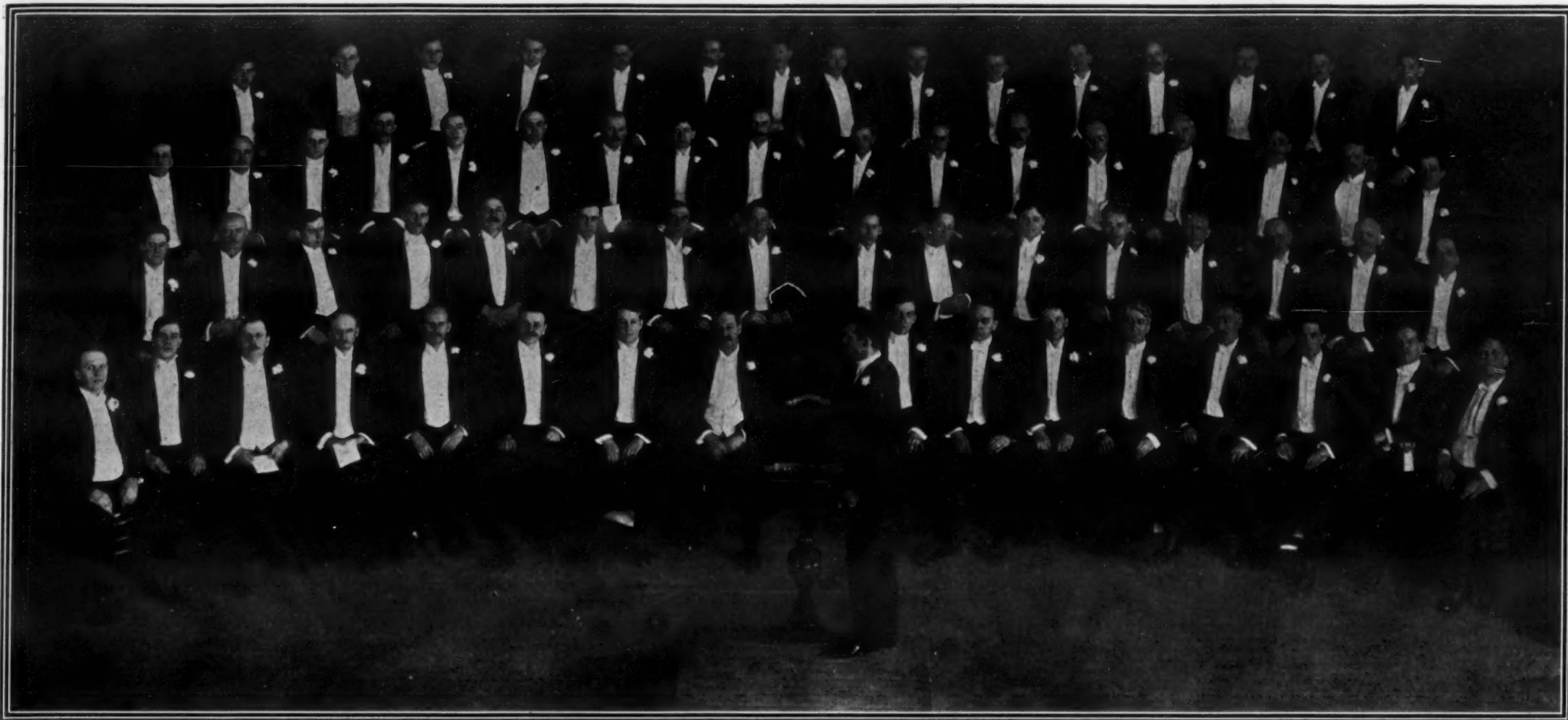
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## CHICAGO'S GREAT MALE CHORUS CLOSES ITS THIRTEENTH SEASON



THE MENDELSSOHN CLUB OF CHICAGO, HARRISON WILD, DIRECTOR

CHICAGO, April 22.—Orchestra Hall was filled to its capacity Thursday night when the Mendelssohn Club gave the last concert of its thirteenth season.

The programme was made especially interesting to lovers of music because of its attractive arrangement. Harrison Wild, director, offered to his audience novelties of a contemporary nature which resulted in winning the usual enthusiastic appreciation.

"Hush, Hush," MacDowell; "Wake Up, Sweet Melody," by H. G. Cole; "The Reaper and the Flowers," by Mr. Fearis (a member of the club), met with marked approval, as did the entire programme.

The work of the chorus demonstrated, as it has done on previous occasions, that it stands to-day in the front rank of American choruses. Each of the members is a soloist and under the able directorship of Mr. Wild, the club has done an invaluable service to the cause of music in Chicago.

As soloist, Emilio de Gogorza won a decided triumph. His refined, artistic temperament and wonderful voice gave distinction to his performance. Calvin F. Lampert did creditable work as accompanist.

CARRIE WOODS-BUSH.

**Ernest Hutcheson in Recital.**

BALTIMORE, April 22.—Ernest Hutcheson of the Peabody Conservatory of Music gave an interesting piano recital during the past week for the benefit of the Free Kindergarten. He played the following: Beethoven's Sonata in C sharp minor, Op. 22, No. 2, the Gluck-Brahms Gavotte, and compositions of Weber, Mendelssohn, Chopin, Dvorak and Schubert-Tausig. There was a large attendance which gave Mr. Hutcheson an enthusiastic reception.

W. J. R.

**ARRANGE FESTIVALS IN NEW HAMPSHIRE**

**Noted Soloists Engaged to Sing in Nashua and Manchester Concerts.**

MANCHESTER, N. H., April 20.—A series of music festivals will close the season in New Hampshire, which has been a successful year for the musical life of the State both musically and financially.

The two leading festivals of the spring will be given in Manchester and Nashua. Milford is to give its last concert of the season on Tuesday, April 23, with its chorus of one hundred voices, and Mrs. Grace Bonner Williams of Boston, soprano; Stephen Townsend of Boston, baritone. The New Hampshire Festival Orchestra will play. The works to be performed are Gade's "Erl-King's Daughter" and Max Bruch's "Fair Ellen."

The Rochester Oratorio Society will sing Haydn's "Creation" May 1, with the New Hampshire Festival Orchestra and these Boston soloists: Mrs. Caroline Hooker, soprano; Arthur Willis, tenor, and Clarence Chute, bass.

The Manchester Choral Society gives its first festival May 14 and 15. For this the Boston Festival Orchestra has been engaged, and these soloists: Genevieve Clark Wilson, soprano; Katherine Ricker, contralto; Edith Castle, contralto; Dr. Ion Jackson, tenor; Stephen Townsend, baritone, and Frank Croxton, bass. The works to be sung include "The Wedding Feast of Hiawatha," and Hiawatha's Departure, from S. Coleridge Taylor's "Hiawatha," Berlioz's "Flight Into Egypt," and Rossini's

"Stabat Mater." There will be two evening concerts and one afternoon.

Nashua's fine chorus of one hundred select voices, the Nashua Oratorio Society, will give its sixth annual festival May 16 and 17. Florence Hinkle, soprano; Edith Castle, contralto; Frank Ormsby, tenor; Emilio de Gogorza, baritone, and Thomas P. Boulger, bass, will be the soloists. The Boston Festival Orchestra will play.

The first concert will be given by the High School Chorus, the soloists and the orchestra. "The Seven Last Words," by Dubois, and Gounod's "Gallia," will be sung. The second concert will be an orchestral afternoon, the second day, assisted by some of the vocal soloists. The last concert will be devoted to Sullivan's "Golden Legend."

**SIR EDWARD ELGAR SAILS.**

**Nearly Killed with Kindness Here, He Says—Didn't Criticise Our Music.**

Sir Edward Elgar, the most famous of English composers, sailed away Saturday on the Campania. He came here two months ago to conduct performances of his "The Kingdom" and "The Apostles" with the New York Oratorio Society, and since then has made a tour of several of the large cities.

"I have had the best sort of a time," he said, "and have nearly been killed with kindness. It has been suggested to me that I write an opera. I have received this suggestion so often that I think in the end I shall probably be forced to do it. Some of the papers have quoted me as criticising American music. That is something I have not talked about at all. I have too many good friends among American composers to care to discuss their work."

**ANXIOUS TO TAKE CONRIED'S POSITION**

**Von Possart Says He Is At Liberty to Accept an Offer.**

BERLIN, April 20.—Although Ernst Ritter von Possart, the well-known actor-manager of Munich, has had no offer, formal or otherwise, to succeed Heinrich Conried, he declares that he is willing to go to the United States and at liberty to entertain a possible offer to assume the direction of the Metropolitan Opera House. On being asked for his opinion in regard to the operatic conditions in New York, he said:

"I am not in a position to judge, but opera there must be of a high degree of excellence, as the best singers in the world are engaged. Do I think it possible to place the ensemble, the orchestral effects and the mise-en-scène on the same plane as in the first opera houses of Europe? In America all things are possible."

Herr Possart since his retirement from the Royal Opera in Munich has devoted his time to public readings, besides putting the finishing touches to his work on "The Technique of Histrionic Art," which is to appear in July. The volume represents the first attempt to formulate the principles of actor craft denoted by the title. Herr Possart is sixty-six years of age.

"The closing number of the evening," said the famous pianist, "is by Chopin."

"Ah!" said the punster in the audience, "I see. Last but not Liszt."—Somerville "Journal."



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## HAMMERSTEIN'S FIRST OPERA SEASON ENDED

Principal Artists of Company  
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Loving Cup.

With "Marta" on Wednesday, "I Pagliacci" and "La Navarraise" on Thursday, a mixed bill on Friday, and "Carmen" and "Aida" on Saturday, Oscar Hammerstein brought the first season of the Manhattan Opera House to a close last week.

As *Marta* Mme. Donalda introduced a pretty effect by plucking a rose and scattering its petals while singing "The Last Rose of Summer." She sang and acted the rôle with her familiar charm, evoking frequent manifestations of delight on the part of the audience. She and Mr. Bonci fairly divided the honors of the evening.

Mme. Calvé was heard for the second time in "La Navarraise" on Thursday, when she repeated her powerful impersonation of the maid of Navarre. She was at her best vocally, while her acting bore the same stamp of sincerity as her *Santuzza*. Her *Carmen* at the Saturday matinee, on the other hand, was quite as unsatisfactory as when she first sang it at the Manhattan. The capriciousness which she had toned down in the meantime seemed to break out again with the reckless abandon that characterizes a reaction after restraint. Mr. Dalmores was again an imposing Don José, and the return of the petite and vivacious Miss Trentini to the cast was a source of satisfaction.

One of the most interesting features of the Saturday evening performance was not announced on the programme. This was the presentation to Mr. Hammerstein of a large silver loving-cup, as an expression of the esteem of the principal artists of the company. Mr. Campanini officiated on their behalf, making a little speech in English for the first time in his life, incidentally bringing down the house in so doing.

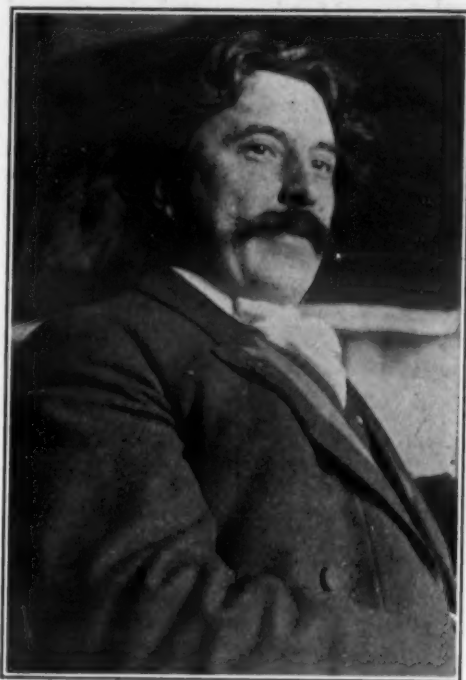
### Carl Figue Gives Lecture-Recital.

Carl Fiqué gave an edifying piano recital and lecture at the New York College of Music, East 58th street, last week, devoting his attention to modern German composers. The programme, which included several novelties, consisted of a scherzo by Joseph Rheinberger, Jensen-Niemann's "Murmuring Zephyrs," a gondoliera and a march by Xavier Scharwenka, Judassohn's "Souvenir," a gavotte by Carl Reinecke, Moszkowski's "Moment Musical" and "Tarentella," and two pieces by Franz Bendel, "Sunday Morning on Lake Geneva" and "Cinderella, a Fairy Tale." In the last-mentioned, which is written for four hands, Mr. Fiqué had the assistance of Katherine Noack-Fiqué.

## CARL HEIN DIRECTS GERMAN SOCIETIES

Chorus of 650 Voices Sings in Manhattan  
Opera House Benefit  
Concert.

The German Singing Societies of New York gave a notable concert Sunday night in the Manhattan Opera House, as a benefit for the St. Mark's, St. Francis, and Mount Sinai Hospitals. Besides several distinguished soloists, the various numbers on the programme were given by a chorus of 650 voices, under the direction of Carl Hein, and the regular Manhattan Opera House Orchestra added to the musical excellence of the entertainment.



CARL HEIN

Director of the New York College of Music.  
He Conducted a Chorus of 650 Voices at the  
Sunday Night Concert of the German Singing  
Societies

Probably the most popular feature of the programme was the Pilgrims' Chorus from "Tannhäuser." Mme. Regina Arta, soprano, sang an aria from Weber's "Der Freischütz." August Fraemcke played Liszt's E flat Concerto in a brilliant manner, and Victor Ocellier, baritone, sang the Toreador song from "Carmen." A liberal share of the applause went to Elsie Fisher, violiniste, who performed several numbers in a manner to display effectively her marked talent.

### London Papers Laud Glenn Hall.

LONDON, April 24.—The newspapers today speak highly of Glenn Hall, an American tenor, who gave his first recital in London yesterday afternoon. He was accompanied on the piano by Arthur Nikisch.

## LOUISVILLE ENJOYS ITS MUSIC FESTIVAL

Distinguished Soloists Appear in  
Week's Series of  
Concerts.

LOUISVILLE, April 22.—The Music Festival held here this week created an epoch in the musical history of this city. The vast armory was crowded for every performance. Even the unpleasant aspect of the weather could not keep away the throngs anxious to attend the opening programme which was devoted to the works of Wagner. The concert was conducted by Walter Damrosch, whose orchestra, the New York Symphony, lent its admirable aid to the singing of the festival chorus, so thoroughly drilled by R. Gratz Cox, director.

While all the work of the chorus was good, some things stood out with particular brilliance, as the "Tannhäuser" number, which was most heartily applauded. The honors of the evening, however, went to Ellison Van Hoose, who has for years been a favorite in this city. He sang Lohengrin's "Narrative" and Walter's "Prize Song." The acoustics of the hall did not lend themselves well to the tones of the violin, yet Alexander Saslavsky succeeded in playing the "Dream Music" from "Tristan und Isolde" to the evident satisfaction of the audience. The orchestra played the Lohengrin "Prelude" and the "Ride of the Valkyries."

On the afternoon of the 19th, the orchestra played Tschaikowsky's "Pathétique" symphony, "The Young Prince and Princess" from "Scheherazade" by Rimsky-Korsakoff, Rubinstein's "Melody in F" and "Cavalry Ride" and the accompaniment for Mendelssohn's Concerto in E minor for violin, which Francis Macmillen, the brilliant young American, played with the most consummate art and refined taste. The air "Che Faro" from Glück's "Orpheus and Eurydice" was sung in praiseworthy manner by Alice Sovereign, contralto, and was warmly applauded, although the full effect could not be achieved owing to the fact that the orchestral parts had not been procurable. The accompaniment was played by Mr. Damrosch at the piano.

In the evening of the same day was given an inspiring performance of Mendelssohn's oratorio, "Elijah," with Mary Hissem de Moss, soprano; Kelly Cole, tenor; Alice Sovereign, contralto; William Harper, basso, and Eva Korb, soprano.

Throughout, the work was beyond criticism. The attack of the chorus was vigorous, its tone full and good, its response

to Mr. Damrosch immediate and sympathetic. The soloists, without exception, sang as if the work had touched them deeply and as if they wished to make it have the same effect on the audience.

The listeners were receptive and showed keen appreciation of the beauty of the well-known choruses, and of solos such as "O, Rest in the Lord," "If With all Your Hearts" and "Then Shall the Righteous Shine Forth."

The afternoon concert of the next day brought a judicious mixture of solos, chamber music and orchestral music. The soloists were Mary Hissem de Moss, soprano; Leo Schultz, cellist; Leon Leroy, clarinetist, and Corneille Overstreet, pianiste. The selections played by the orchestra were Goldmark's "Spring" overture, Saint-Saëns's "Omphale's Spinning Wheel," and the Suite, "Peer Gynt" by Grieg. Miss Overstreet gave an admirable and warmly received rendering of Tschaikowsky's first Concerto for piano, Mary Hissem de Moss charmed by her "Polonaise" from "Mignon" and songs by Handel, Haydn and Strauss. The solos in Massenet's "Under the Trees" were played by Mr. Leroy and Mr. Schulz.

The concert on the evening of the 20th was the most impressive of the series, from the brilliancy of the audience, the unusually fine soloists and programme. Marcella Sembrich, William Harper and Ellison Van Hoose were the soloists to whom was due the thorough enjoyment which the concert gave.

### AFTER THE PEACE CONGRESS.



A Portion of "Hy" Mayer's Weekly Cartoon in the New York "Times" Suggests a Possible Though Improbable Result of the Recent Peace Congress Held in New York



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## MILWAUKEE CHORUS SINGS "KING OLAF"

Arion Club Presents Notable Trio of Soloists in Performance of Elgar Work.

MILWAUKEE, Wis., April 20.—The Arion Musical Club introduced Sir Edward Elgar's "King Olaf" to Milwaukee music-lovers on Tuesday evening. The Pabst Theatre was well filled and the work was received with marked favor.

The club, under Daniel Protheroe's direction, sang the choruses with a highly commendable grasp of their musical possibilities and significance. A fine volume of tone was produced, the attack was clean-cut, the attention to phrasing admirable. "I Am the God Thor" was especially imposing in effect, and not the least attractive feature of the choral singing was the genuine enthusiasm manifested by the members of the club.

A noteworthy trio of soloists had been secured, two of them old favorites, the third a new-comer who speedily made the audience wonder why they had never before had the opportunity of hearing her. This was Corinne Rider-Kelsey, whose beauty of voice and artistic use of it delighted everyone.

Daniel Beddoe sang the tenor solos, and again his pure, warm voice with its fine carrying quality and his intelligent appreciation of the music in hand made a profound impression. Herbert Witherspoon was the third of the visitors, and worthily did he uphold his familiar standard of excellence. His voice was rich, full and resonant in the Elgar music, and the audience was not slow to express its enjoyment of his and his colleagues' achievements.

The instrumental support was ably furnished by the Aschenbroedel Orchestra, W. H. Williamson, organist, and Charles W. Dodge, pianist.

## LHEVINNE IN PITTSBURG.

Pianist Draws Large Houses at Two Concerts in That City.

PITTSBURG, April 22.—Twice last week Josef Lhévinne was heard in this city and twice was he greeted by a large audience and in the most flattering manner. His first appearance was made with the Pittsburgh Orchestra, his second, and the one which really demonstrated his powers to the full, in recital.

Lhévinne's powers are so balanced, his control of the key-board and of his own forces so great, that everything he attempts derives individuality. He played Schumann's "Symphonic Etudes," Mendelssohn's "Spinning Song," Chopin's "Polonaise" in F, "Nocturne" in F, and Ballade in the same key, and Rubinstein's "Staccato Etude."

His manner is simple, modest and direct, the manner of a man to whom success with the public means not so much as truth in his art. It is perhaps these elements of artistic sincerity and straightforwardness that give the distinctive touch to his interpretations.

Richard Strauss had to play in the orchestra the other day in one of his own compositions. He was listening to the performance of his "Don Quixote" when word came to the box that the man who manipulates the wind machine was suddenly ill. It was necessary for the composer to save the situation, which he did by taking his place among the players and making a noise like a gale of wind.

## MUSCHAMP'S APPOINTMENT.

Philadelphia Organist and Choirmaster Secured for Camden Church.

PHILADELPHIA, Pa., April 22.—Stanley Muschamp, who has been the accompanist of the Philadelphia Choral Society for several years, has been appointed organist and choirmaster of the First Presbyterian Church, Camden, N. J.



STANLEY MUSCHAMP  
Who Has Been Engaged by the First Presbyterian Church, Camden, N. J.

Mr. Muschamp, who received his instruction from Dr. Hugh Clarke, of the University of Pennsylvania, and from Leefson and Lamans, held the position of organist of the Christian Science Church at Broad and Spruce streets for four years, and is also well known for his ability as an accompanist. He is the choromaster of the new Operatic Society and the secretary of the Manuscript Society.

## GAVE PARKER PROGRAMME.

Frederick Maxson Entertains Philadelphians With American Composition.

PHILADELPHIA, April 21.—The musical service to-night at the First Baptist Church, of which Frederick Maxson is organist and choirmaster, was notably interesting because the whole of the choir and organ music given was selected from the compositions of Dr. Horatio W. Parker of Yale university.

Attracted by the public announcement there was a very large congregation present. Mr. Maxson played the following organ music given was selected from the "Concert Piece, B major."

The vocal numbers given consisted of selections from Parker's "Hora Novissima" and "Here Life is Quickly Gone," quartette; "Zion is Captive Yet" baritone aria admirably sung by Edwin Evans; "Oh Country Bright and Fair," soprano aria; "Golden Jerusalem," tenor aria, and "People Victorious," contralto aria. The final musical service for the season will be given on Sunday evening next, when selections from Haydn's "Creation" will be given.

A. H. E.

Old Nurse—"By-low, my baby."  
Financier's Infant—"And sell high. Give us a lullaby that's new in the market."—Baltimore "American."

## SAYS TEACHERS SHOULD BE ABLE TO SING

Signor Florio Gives His Views on Vocal Methods and Instructors.

M. Elfert-Florio, formerly first tenor of La Scala, Milan, and now one of the leading teachers of singing, expressed his views on vocal methods during a chat I had with him one day last week.

"It is very amusing to me, indeed," said the professor, "when I read, occasionally, the views of different teachers in regard to teaching the voice. One will go so far as to run down other teachers, by boldly making charges against them that they do not know anything about the teaching of the voice; but he is the only one who knows it all, because an old vocal teacher once lived in his grandfather's house. When you would ask the same gentleman to sing for you, or make the correct tone for you, he will positively refuse—simply because he has never learned how to sing, but wants to teach others!"

"Anyone can say, 'I am a teacher.' If you will ask him to sing, he will answer you, 'O, I am not a singer, but a great teacher!' If you will ask him to play, he will answer you: 'I am not a musician!' 'But what are you?' Answer: 'A bluff!'"

"Another teacher will tell you, 'You have to learn breathing, and that is the art of singing,' and tire you with long explanations, but will give you few facts. Once for all, it is not breathing that will place your voice correctly."

"It is not breath control, but it is tone control, only, and if your voice is not placed correctly you will never be able to diminish your tone, or be able to produce a full tone with resonance. I believe firmly that the pupil will not and cannot profit by taking lessons from a teacher who cannot produce the correct tone himself."

"I have studied with the world-renowned singer and teacher, Felix Pozzo, in Milan, who died about eight years ago. He was quite an old man, when I studied with him, still he would produce the right tone,



M. ELFERT-FLORIO  
One of the Leading Teachers of Singing in New York. He Believes that the Ability to Sing is an Essential Attribute to Satisfactory Instruction.

and demonstrate to his pupils, and this is the only correct way."

Signor Florio has been singing abroad with great success, and in November, 1902, was invited by Frau Wagner and Prof. Kneiser to Bayreuth to expound his method, where she was delighted with his beautiful method of singing—as she expressed herself in many of the European papers.

Prof. Florio, besides being a renowned teacher and the possessor of a most beautiful tenor voice, is also a very fine musician, playing the piano excellently. He has a large clientele, and among them a great many young artists singing in public with success.

J. L.

## DOGS TRAINED TO DISTINGUISH TONES

German Scientist Proves Acuteness of Canine Perception of Musical Sounds by Interesting Experiments.

The capacity of dogs to distinguish musical tones has been made the subject of elaborate experiments by Dr. Otto Kalische of Berlin, and the results have just been published in the proceedings of the Berlin Academy of Sciences. Dr. Kalische trained his dogs to pick up and eat morsels of meat set before them only when a certain note was sounded. This he called the "feed tone." All the other notes in the scale, which he called "prohibition tones," were signals that the food in front of them was not to be touched.

He began his course of training with a set of pipes of nine notes covering the diatonic scale. When he had taught the dogs all the notes in this he progressed to the piano and harmonium and soon found that the animals were able to distinguish semi-tones without error.

The method of procedure was simple. He has a long note sounded and through-

out its duration he gave the dog he was training bits of meat. After two or three days, when the dog was thoroughly accustomed to this, he had another tone sounded, one of the "prohibition tones," and during that he held meat before the dog, but prevented him from taking it, making gestures to show that it was forbidden.

The lessons were given daily, each lasting about five minutes. He found that many dogs caught on in five or six lessons, making no attempt to touch the meat during the continuance of the prohibition tone, but snapping it up eagerly when the "feed tone" was sounded. The other notes were quickly added as "prohibition tones," and oddly enough when he decided to change the "feed tone," a majority of dogs detected the change and accommodated themselves to it with ease.

It was proved by the experiments that all dogs have a very acute perception of music tone. They could not only distinguish the "feed tone" from the half tone above and below it, but they caught it when sounded in a chord with other notes.

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NEW YORK, SATURDAY APRIL 27, 1907.

**Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.**

### NOTICE.

The postal rate to Canada having been raised, on and after May 8, 1907, from 1c. a pound on gross weight to 1c. for every four ounces, which practically increases the rate four times, the subscription rate to CANADA of MUSICAL AMERICA will in future be \$2.00 a year.

### M. SAFONOFF'S PORTRAIT.

In the exhibition of pictures now being held by the National Academy of Design, here in New York, (which is the eighty-second annual exhibition,) and which is the most representative as well as distinguished showing our American painters make every year, there is a portrait of M. Safonoff, the distinguished Russian conductor, painted by W. V. Schvill.

M. Safonoff is seen in profile, seated, with a Fedora hat. The pose is conventional. The likeness may be fairly good, but there is nothing of the spiritual side of the man, such as music-lovers who have seen him conduct would appreciate.

The fact that this picture has been caricatured by the "Fakirs," an organization of the younger artists—which caricature, by the way, was seen in the last issue of this paper—would show that the younger element among the painters is keen to appreciate the shortcomings of the older men.

There are, in this exhibit of the Academy, a number of other portraits, some of them of men of distinction. But they are all in conventional attitudes, or in attitudes that are forced. For instance, there is a portrait sketch by C. Y. Turner, the National Academician, of a gentleman smoking a cigar. The pose is presumed to be an easy one, but from the expression on the sitter's face, it would seem as if he were debating as to whether he was smoking a fine imported cigar, or a stinkaduro de Hoboken.

The portraits of other gentlemen, more

or less distinguished, in the exhibition, are notable for the fact that none of them seems able to know what to do with his hands. Among the ladies whose portraits are presented, the same awkwardness and conventionality which characterize the male portraits appear. One lady supports herself by extending two fingers and a thumb on a table. Another must have taken almost a half hour to get her hands into the strained position in which they appear. To tell the truth, any of our photographers, even such as get only \$6.00 a dozen for their pictures, could give cards and spades—and certainly points—to our portrait painters.

It is not merely, however, in the way of conventional and forced attitudes that our portrait painters are open to criticism, but in their treatment of flesh tints as well. In the Vanderbilt Gallery, there is a portrait of Col. Perry of the United States Cavalry, by Robert Henri, N. A. This amiable gentleman looks as if he had taken to a steady diet of old Burgundy, from the day he was weaned.

For these reasons I note with great satisfaction that the Carnegie Institute, in Pittsburg, just opened, has given the second award—namely, a silver medal and \$1,000 in cash, to the portrait of Professor Leslie Miller, by Thomas Eakins, a Philadelphian. This picture, which had the place of honor some two or three years ago, in the exhibit of the National Academy of Design here in New York, represents the professor talking to his class, with his notes in his hand. The body is full of action. The picture is in low tone. The clothes are homely, and even ill-fitting. But you get a good idea of the man as he is, at his best—namely, when he is at work.

In contradiction to this picture, there looms up in my mind a remembrance of a painting of Daniel S. Lamont, who will be remembered in connection with Grover Cleveland's administration, and which was exhibited, with a number of other distinguished members of the "400," in a special exhibit of the portraits of "society people."

Mr. Lamont was standing with one hand in his pants' pocket. Everything about him was immaculate, his hair, the fit of his vest, and as for his pants, they were a glory to see! The crease in those pants was depicted with a fidelity that should have sent every journeyman tailor in New York to that exhibition. But the portrait gave you no idea of Mr. Lamont, beyond the fact that he was a man of fashion, and had gotten himself up for the painter in a manner regardless of time as well as of expense.

On the other hand, take the reproduction of the portrait of Sarasate, in the Carnegie Institute, by the late great American artist, Whistler. Surely here we get something of the man's personality. There is at least a suggestion of the genius which delighted us when he played!

Why, oh why, is it that our portrait painters cannot break away from the old rut, and when they come to men of action—that is, singers, composers, painters, musical conductors, lawyers, writers, statesmen, even politicians and business men—why can they not show those men "in action," some characteristic attitude, while they are at work? This would give somewhat of the soul of the man, instead of which, men of action are shown not only in some conventional attitude, but, in ninety-nine cases out of a hundred, in an attitude especially taken for the painter, which attitude they never have taken before in their lives—and are never likely to take again, if they can help it!

No wonder so many of the portraits of well-known men, as well as women, are disappointing, especially to their friends and families—and give no idea to others of what the spirit which animates the person really is!

The art of portrait painting in this country, at the present time, appears to

be very much in the condition of the North Pole—it is yet to be discovered!

### HAMMERSTEIN'S SEASON.

With characteristic audacity, Oscar Hammerstein has taken the public into his confidence and has announced the financial results of his first season of opera, in an interview which is quoted in this issue of MUSICAL AMERICA.

According to the figures given, Mr. Hammerstein, after the opening night, faced a terrible financial fiasco, although he had invested a million and a half in the cost of the opera house, another half million for scenery and costumes, and had contracts with artists and orchestra for the season, which amounted to about a million.

From his experience, it would seem that the turn of the tide did not come till he produced "Carmen," then with some of the better-known operas, and the arrival of Melba, and later, of Calvé, the tide turned, so that the total receipts for the season were about \$750,000, with a subscription of a quarter of a million for his next season, instead of only about \$50,000 for his first season.

Mr. Hammerstein's experience will no doubt be quoted as an answer to those music-lovers who demand of a manager the production of works that are not well known, and also of new operas. At the same time, it must be remembered that some of the most successful operas that we have to-day, of which "Carmen," "Aida" and "Faust" are representative, were produced with fear and trembling at the start. "Carmen," which has been a great money-winner all over the world, was not produced till some time after the death of the composer, Bizet, and then it was not expected to pay the cost of production. "Aida" was produced at the opening of the Suez Canal, through the munificence of the Khedive of Egypt, and for some time hung fire, later acquiring, as we know, a marvelous popularity.

But the most astonishing experience was made with "Faust," especially in London. The late Col. Mapleson, who then was managing Her Majesty's Opera House there, was averse to investing in the opera, as he did not think the English people would care for it. But finally, under pressure, he consented to give the "Soldiers' Chorus" at one of his popular concerts. The enthusiastic reception given the chorus later induced Mr. Mapleson to try the opera, which at once won popular favor, and from that time till this has been a money-getter for every operatic manager, especially when produced with artists of renown.

Another instance is that of "Haensel und Gretel," which Mr. Conried was averse to producing, but which, as we know, was one of the few really successful productions which were made at the Metropolitan Opera House, and always drew full houses.

While it may be said that the experience of managers shows that it is difficult to account for the popular taste, it also shows that our operatic managers—even the best of them—have rarely been able to gauge the popular taste with anything like accuracy.

*John C. Freund*

### Good Music and Bad.

(Arthur Symons in the London Saturday Review.)

What is not always understood by the enthusiasts who listen and do not judge is that nothing in music is good because it is old, or demode because it is old, or original because it is modern. Not a flute-note in the "Zauber-flöte" has been drowned by the thunders of the orchestra of the "Ring," and if any one tells me, as people still sometimes do, that he only cares in music for Wagner, I have a strong suspicion that he does not care for music at all.

### PERSONALITIES.



EDITH J. MILLER

**Miller.**—Edith J. Miller, the charming young Canadian contralto, had the honor of being presented to King Edward after the smoking concert given by the Royal Amateur Orchestral Society in London recently. The King congratulated her on her beautiful voice. Miss Miller's portrait reproduced above was painted by Harold Speed.

**Heinroth.**—Charles Heinroth is the youngest man who has ever been appointed organist of Carnegie Music Hall, Pittsburg.

**Massenet.**—Jules Massenet, the French composer, is said to have a peculiar aversion to his first name. His friends avoid using it any more than necessary.

**Macmillen.**—Francis Macmillen will sail for Europe on May 9. After the season in London, where he has a number of engagements, he will go to Switzerland for a short vacation before returning to America in September.

**Ternina.**—Milka Ternina, the Wagnerian soprano, is about to establish herself as a teacher. She had intended to settle in Paris and recently visited that city for the purpose of surveying the field, but she has decided to choose either Berlin or Munich.

**Gay.**—Maria Gay, the Spanish soprano who had such a triumph as *Carmen* in London, met with equal success in all the Italian cities but Rome. There the critics found that she was to be praised only for her virtuosity on the castanets and for her dancing. She goes again to London for the Spring season at Covent Garden.

**Mascagni.**—Pietro Mascagni has recently put the finishing touches to his opera "Vestilia" and has also been at work on "La Festa del Grano," which took the Sonzogno prize for the best Italian libretto. The Sonzogno firm recently presented the children of Mascagni with all the profits from "Cavalleria Rusticana" during the last year.

**Roosevelt.**—Maud Roosevelt, a cousin of the President, who, as recently noted in MUSICAL AMERICA, has joined the municipal opera at Elberfeld, is a baroness, having married Baron Mumm von Schwarzenstein in Paris, in 1899. Her marriage was not a happy one and in about a year she returned to New York and began studying for a grand opera career.

**Reger.**—Max Reger, the Munich composer has settled in Leipsic, having been appointed teacher of composition at the Royal Conservatory there and director of the Paulus Verein of Leipsic University. He is described as a man six feet tall, with a smooth, round face, deep-set eyes and a high, bulging forehead. He habitually keeps his mouth shut disdainfully.

**Taft.**—Frank Taft, director of the Montclair, N. J., Bach Festivals, has one of the largest collections of Bach pictures, photographs, and engravings in existence. The wall of his dining-room are simply covered with framed pictures and engravings of the great Leipsic cantor, which Mr. Taft secured from all over the United States. Mr. Taft has also bronze busts of the great composer, as well as histories, biographies and autobiographies.



## RUBINSTEIN CLUB CLOSES ITS SEASON

Director Chapman Honored at  
Brilliant Concert in the  
Waldorf-Astoria.

The Rubinstein Club, whose concerts are always attended by a brilliant audience of men and women prominent in social, diplomatic and musical circles, gave its last concert of the season Thursday evening in the ballroom of the Waldorf-Astoria. From every point of view, it was a notable concert. The audience was even more than usually brilliant, the programme remarkably well arranged, the work of the chorus and orchestra of superlative excellence, the soloist beyond criticism, and a touch of human interest added—but more of that anon.

The programme began with Mendelssohn's "Ruy Blas" overture, given with the spirit and verve for which Mr. Chapman's beat is noted. The next number, the "Spinning Chorus," from the "Flying Dutchman," sung by the Rubinstein Club, with Miss Root as *Mary*, was given with the same success and showed the fine effects of light and shade of which the club is capable.

Altogether delightful was Berrick Von Norden, whose full, sweet tenor voice lent itself admirably to Leoncavallo's *romanza*, "O mio piccolo tavolo" from his opera, "Zaza." The stormy applause which crowned the selection brought forth as an encore D'Hardelot's "I Know a Lovely Garden." Mr. Von Norden also sang a group of four songs in the second half of the programme, of which the most charming was a deeply felt and happily expressed bit by Charles Gilbert Spross, "I Love and the World is Mine." Mr. Spross, besides writing in graceful manner, is master of the difficult art of accompanying; and Mr. Von Norden's songs gained not a little by the excellent support they received from the pianist.

The finest thing which the club did during the evening was Sullivan's "Lost Chord" in an effective arrangement for chorus and orchestra, so effective, indeed, and so well rendered by the club that it went straight to the heart of the audience, which insisted on an encore. The second half of the work was given again.

The effect made by the "Lost Chord" was unbroken by the next number, the "Tannhäuser" overture. In this, so often heard at the opera and in the concert hall, Mr. Chapman especially demonstrated his title to consideration as one of the foremost conductors of the country. It was nobly interpreted, a particularly fine effect being obtained in the concluding passages, where the violins embroider the theme.

At the conclusion of the first half of the programme, Mr. Chapman was very much surprised to receive from Mrs. Wallerstein, president of the club, as her personal gift to him in recognition of his services as director of the club since its foundation twenty years ago, a handsome gold watch-fob.

Other numbers which received hearty applause were the "Romance" in E flat by Rubinstein, after whom the club was named; Mendelssohn's "Spring Song," and the "Ballet Music" from "Le Cid."

### PUCCHINI AT WORK.

Composer Receives Many Offers of Librettos for His New Opera.

ROME, April 20.—Giacomo Puccini, the composer, is believed to be at work writing new operas at his house at Torre del Lago, on the shores of Lake Massaciucoli. Incidentally he is awaiting the arrival of a motor boat promised him in the United States.

He has received hundreds of offers to supply the libretto of his forthcoming opera, and among them one from Gabriele d'Annunzio. Signor d'Annunzio wrote a letter to the musician in which he made use of one of his strange similitudes, saying:

"Spring makes me feel like a nightingale and I would like to offer you a song."

Puccini has answered, saying he would greatly appreciate Signor d'Annunzio's song.

## QUAKER CITY CHORUS SINGS "EASTER IDYL"

Mendelssohn Club Presents Cantata  
Composed By Its Director,  
W. W. Gilchrist.

PHILADELPHIA, April 22.—An excellent concert was given by the Mendelssohn Club at the Academy of Music Thursday evening, the most interesting portion of which was the cantata, "An Easter Idyl," by the club's conductor, W. W. Gilchrist, which was heard for the first time here.

"An Easter Idyl" is very much like a sketch for an oratorio based upon the passion and death of Christ. It commands respect on account of the excellence of its chorals, but presents little to encourage the soloists whose work is confined almost entirely to recitative.

The chief soloists, Gertrude May Stein and Nicholas Douty, rendered their parts with sympathetic application and with the skill of finished vocalists, but as was implied above, the singers in this composition were merely to carry the narrative and it gave them little opportunity to display their full ability. The chorus work was unusually good, crisp in attack, clean in enunciation and refined in phrasing.

Among the striking choruses must be mentioned the opening "Keep Not Thy Silence, O God," and the finale, "Christ is Risen," both vigorous examples of choral writing.

Prior to the cantata, several part songs were given in excellent fashion, among them being an elegy by Raff in which the solo for soprano was well sung by Abbie R. Kelly, a member of the Mendelssohn Club. In the first part of the programme Mme. Stein was heard to advantage in three solos, all of them beautifully done, her singing of Brahms's "Mainacht" being particularly pleasing.

## BLIND SINGER IN PERIL ON STEAMSHIP

Mrs. Hannah Leur, Found Wandering  
Alone, is Placed in Charge of  
Stewardess.

Wandering alone in the crowd of passengers on the steamship *Kaiserin Augusta Victoria*, Mrs. Hannah Leur, a blind singer, was found by a steward on Thursday of last week just before the vessel sailed. She was being jostled and pushed hither and thither by hundreds of people. General Manager Meyer took her off the boat for fear of some accident. Later she was put aboard the *Batavia*, which sailed at noon, and she will have a stewardess as her companion on the way to Hamburg.

Mrs. Leur was very successful in Germany and came to this country about three weeks ago to arrange a tour here. With her was an accompanist, Kurt Sprenger. On the voyage she lost her pocketbook containing a large sum of money. Her husband is professor in an institute for the blind in Halle.

When she arrived she failed to get engagements. Her pianist could not speak English and was of little use to her. Last Tuesday she sent him back, intending to make her tour alone. But she became lost several times in the crowded streets of this city and finally decided to go back herself. Some one brought her to the boat and left her there.

## PLANCON SAILS TO FRANCE.

Opera Singer Has "Money to Burn" But  
Will Return.

Aboard *La Savoie*, sailing for Havre last week, was Pol Plançon, the operatic artist, who has been singing during the past season at the Metropolitan Opera House. For some time he has desired to quit the operatic stage, having provided for himself enough to live in luxury for the remainder of his days, but when Mr. Conried asked him whether he would return next year, Mr. Plançon gave him his word that he would.

It was explained that the artist never signs a contract, and comes here from year to year merely under a verbal agreement.

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## NEW PORTRAIT OF DUTCH PIANIST

Artist Emphasizes Resemblance  
of Jan Sicksesz to  
Beethoven.

Someone has said that God never gave a common face to an uncommon man. The strong, melancholy features of Beethoven, the rugged, angular face of Liszt, the self-confident, unyielding countenance of Napoleon, are cases in point.

The reflection of a man's genius in his appearance is well illustrated in the case of Jan Sicksesz, the noted Dutch pianist. It would be unusual if Sicksesz were to pass unnoticed in any assembly however large. His remarkable resemblance to certain pictures of Beethoven has been a matter of comment by the press of all European countries ever since the young artist made his debut. Many have also discovered a likeness to the earlier portraits of Rubinstein.

The artistic cast of his physiognomy and the uncommon expression of his eyes prompted the famous Viennese painter, Glücklich, to call upon Sicksesz after that artist's recital in Gmünden, to induce him to sit for a portrait in oils. Sicksesz consented and spent two weeks most pleasantly as the guest of the great painter. The result is said to be a striking likeness. The



JAN SICKESZ

From a Portrait by the Famous Viennese  
Painter, Glücklich

painting, of which the accompanying cut is a photograph, is to be exhibited in Munich, then in Vienna and later at the Paris Salon.

## NORDICA'S OLD HOME.

Prima Donna Will Visit Her Birthplace  
in Farmington, Maine.

FARMINGTON, ME., April 22.—Farmington is getting ready to receive Mme. Nordica, who will come here shortly to claim the old homestead of her family, lately bought and presented to her by her sister, Mrs. Baldwin of Dorchester, Mass. Mrs. Baldwin, or "Pinkie" Norton, as the people know her there, together with the fa-

mous Lillian, are expected daily to visit the homestead and make plans for its renovation. It is stated that Mme. Nordica is to use the place for a museum of her treasures and collections of art and other valuables presented to her by her admirers and royalty.

The estate was long owned by an uncle of Mme. Nordica, Alexander Forsyth, who died recently, and is to be known as "Nortonwoods."

It is situated about a mile from Farmington village.

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## YOUNG TENOR'S SUCCESSFUL CAREER

### John Barnes Wells Establishes Himself as a Soloist of High Attainments.

The success of John Barnes Wells, the young New York tenor, in his concert and oratorio appearances this season, has been so complete that he must henceforth be regarded not as a potential artist, but as one who has "arrived."

Mr. Wells has made no effort to force his career, preferring that public recognition should follow logically and naturally his own growth in artistic stature. He is still a young man, having come to New York six years ago, directly upon finishing his studies in Syracuse University, to place himself under the instruction of Mr. and Mrs. John Dennis Mehan.

Mr. Wells's first professional engagement was in the choir under direction of S. P. Warren at East Orange, where he remained until one year ago, at which time he was tendered the position in Madison Avenue M. E. Church, New York. He has just been re-engaged at this church for another year.

During the past two or three seasons Mr. Wells has been doing more or less concert work, but the season just closing has brought him more prominent appearances than ever before and he is now fairly launched in a professional career that promises to be replete with brilliant achievements. He has sung in "The Messiah" at Jersey City, "St. Paul" at Amherst and "Crucifixion" at Richmond, Va., and in concert or recital at Mt. Holyoke College, Wilkes-Barre, Buffalo, Newark, Syracuse, New Brunswick, Philadelphia, Canaan, Conn., Trenton, Ann Arbor, Mich., Cleveland, O., Winchester, Va., and in numerous New York concerts, two of them at the Waldorf. He is regular soloist at all of the University Glee Club concerts. In a few days he goes to Binghamton for a recital.

Mr. Wells has a voice which combines brilliancy, power and wide range, with a very sympathetic timbre. He sings with equal poise and authority the standard operatic and oratorio arias, German Lieder



**JOHN BARNES WELLS**  
Tenor Soloist of the Madison Avenue M. E. Church and a Popular Concert Singer.

and English songs. Several songs have already been dedicated to him, one of them being Harriet Ware's "The Cross."

Mr. Wells's personality is greatly in his favor. He is noted among his friends for his genial disposition and a keen sense of humor. He possesses gifts of mimicry and caricature which make him a capital entertainer in private as well as in public.

Mr. Wells is exceedingly loyal to his teachers, Mr. and Mrs. Mehan, to whom he gives full credit for the remarkable development in his voice since he came under their instruction. He is now one of the assistant teachers at The Mehan Studios and is himself a constant and an earnest student.

### S. Archer Gibson Dedicates New Organ.

MELROSE, MASS., April 22.—The dedication of the new Estey pipe organ, recently installed in the First Baptist Church of this city, was an impressive occasion and one which offered many delights to the music lovers of the congregation. In the hands of S. Archer Gibson, the well-known organist, the instrument displayed its beauties to the full. The programme included a movement from Mendelssohn's Organ Sonata in F minor; Bach's "Fantasia" in G minor and "Aria" in C minor; a "Spring Song" and "Gavotte" by Mr. Gibson; an

oriental scene, "Moonlight" by MacDowell, Grieg's "Peer Gynt" Suite, and the "Liebestod" from "Tristan und Isolde."

### To Entertain Artists.

YORK, PA., April 22.—When Marcella Sembrich and Walter Damrosch come to this city next month, they will be the guests of Jere S. Black and Mrs. Black at their country home, "Rural Felicity." The invitation was extended to the artists through Joseph Pache, director of the York Oratorio Society, and, it is said, was practically accepted by them.

## MME. DONALDA IN RECITAL.

Soprano Presents Attractive Programme at Mendelssohn Hall, New York.

Pauline Donalda, the Canadian soprano, who has been a favorite of Manhattan Opera House audiences this season, made her farewell appearance in New York in a song recital in Mendelssohn Hall on Thursday evening.

She presented a programme comprehensive in style, made up of Gluck's "Air d'Iphigénie," Mozart's "Voi che sapete," Haydn's "My Mother Bids Me Bind My Hair," Schumann's "Der Nussbaum," Schubert's "Du bist die Ruh," Brahms's "Meine Liebe ist grün," Fauré's "Les Berceaux," Chaminade's "Si j'étais Jardinier," Bemberg's "Chanson des Baisers," Landon Ronald's "The Dove" and "Tis June," Bartlett's "The Dream" and Mrs. H. H. A. Beach's "The Year's at the Spring." A more extended notice will appear in next week's issue of MUSICAL AMERICA.

Mme. Donalda sails immediately for London, where she re-appears at Covent Garden on May 13.

## JESSIE SHAY AS COMPOSER.

Popular Pianiste Contributes to Literature of Her Instrument.

Conspicuously interesting among recent contributions to pianoforte literature are two attractive morceaux by Jessie Shay, whose name is well known in many parts of the country as a pianiste of uncommon ability and attainments.

Miss Shay's compositions are essentially different in nature but they are treated in an equally effective manner. The first is an "Arabesque Mignonne" in F major, a sparkling, piquant piece requiring a light wrist. Its companion is a "Musical Moment," in G flat, and here the composer again shows an abundance of imagination, as well as an adept touch in the treatment of broad sweeping melody. The elaboration of the theme in the original key after the episode in C sharp minor, is well conceived and brilliant in effect. A graceful cadenza rounds it off in fitting mood. Both of these compositions are to be commended to pianists in search of novelties for their repertoire, as well as teachers desirous of good study pieces. They are published by Jos. W. Stern & Co., New York City.

### Franko to Conduct at Pabst's.

Nahan Franko, late conductor of the Metropolitan Opera House, has signed an agreement with the proprietors of the Pabst Harlem Concert Hall, according to which he will direct a series of nightly popular concerts with full orchestra. The season will begin on April 29. On Tuesday nights the programme will be a serious one and will include many Wagnerian selections. For such concerts the orchestra will be increased to fifty.

## MME. EAMES VISITS NAMESAKE LIONESS

Singer Spends an Enjoyable Afternoon in the Zoo at Lincoln Park Chicago.

CHICAGO, April 22.—Ten years ago Emma Eames named two "baby" lions at Lincoln Park. Upon request of the keeper, Cy de Vry, who has known Mme. Eames many years, the tiny lioness of the pair was named Emma Eames.

Mme. Eames, accompanied by Milward Adams, went to Lincoln Park last week "in search of her namesake," as she expressed her mission to Mr. de Vry, who met the singer and spent several hours showing the party through the animal and bird houses of the park.

"All right," said Mr. de Vry, "we will see if you recognize your namesake," and he led the way to the animal house.

"O, that must be the one," said Mme. Eames, standing before a cage containing three lionesses. "It's the prettiest of the lot. But it doesn't look much like it did ten years ago. I don't think I care to take it up in my arms and pet it."

De Vry told Mme. Eames to "guess again." When she finally had pointed out Emma, the singer looked disappointed.

"She's the most savage looking one. I wish now it was one of those cunning little bears that had my name. Surely they never fight."

A bag of chocolate drops immediately started a lively scrimmage in the cage.

"Mercy, that combat's worse than grand opera," exclaimed the singer, after a scattered handful of chocolates had silenced the noise.

## TO BANQUET SCHROEDER.

Dinner Arranged for Retiring 'Cellist of Kneisel Quartette.

After Alwin Schroeder's farewell concert, April 30, at Mendelssohn Hall, there will be a supper in the famous 'cellist's honor, at which he will be presented with a testimonial.

A committee of lovers of chamber music, comprising Edwin T. Rice, Paul M. Warburg, Oswald Garrison Villard, Charles O. Brewster, Gustave Schirmer and Frank Damrosch, has taken the matter in charge. Among the invited guests will be members of the Kneisel Quartette, with which Mr. Schroeder is about to sever his many years' connection by returning to Germany to live. The ladies of their families have also been invited.

A New York critic calls attention to the fact that Beethoven's First Symphony was not played by any orchestra in the metropolis this season.

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## ENGAGES ARTISTS TO SING AT EXPOSITION

**Sydney Lloyd Wrightson Returns to Washington—Other News of Capital.**

WASHINGTON, D. C., April 24.—Sydney Lloyd Wrightson, director of the music for the Jamestown Exposition, has recently returned from New York, where he has been looking after artists for the Exposition, and since his arrival in Washington he has been having daily rehearsals with the Washington Choral Society, which will sing at the opening of the Exposition on May 13.

This organization will be augmented by a chorus from Norfolk, which will make a chorus of over five hundred voices for this occasion. The programme for the day will be as follows: In the morning, in conjunction with the official proceedings, will be rendered "The Heavens are Telling" from "The Creation," the "Official Opening Hymn," composed by Wilberfoss G. Owst of Baltimore, the "Hallelujah Chorus" from "The Messiah" and "America."

In the afternoon the reception for the President will include selections by Gertrude Reuter, Mrs. Weinschenck, Mr. Whiddit, Miss Best and Mr. Wrightson; and in the evening the Washington Choral Society will give "The Messiah" with Clara Drew of Washington, Florence Hinkle and George Hamlin of New York, and Whitney Tew as soloists. The accompanists for the day will be Arthur E. Mayo and S. Frederick Smith, while the directors will be Mr. Wrightson and his assistant, W. W. Whiddit.

The Washington (D. C.) Opera Club, under the direction of H. E. Saltmann and William DeFord, recently gave an effective rendition of "H. M. S. Pinafore." The cast included Le Roy A. Gilder, James W. Painter, Harry Burns, H. O. White, Mona Crowe, William Belshaw, David Hooper, Mary McKevill, Aline Wood, and Violet Pierson.

On the evening of April 24 Corrie Scheffer, a young Dutch violinist, gave a concert before President Roosevelt. At the suggestion of the President the programme was quite unique in consisting of Dutch folk songs and contra dances, and the violinist and her accompaniste, Miss Blakley, wore the costumes of the Dutch peasants in all their brilliant colors.

The Friday Morning Club of Washington last week gave a notable performance of Carl Reinecke's cantata "The Enchanted Swans," under the direction of Miss Vernon, who also read the poems between the solos and choruses. The soloists were Edith Pickering, Lucy Brickenstein, Elsie Edwards and Mrs. Ralph Barnard, Roberta Allen was the violinist for the occasion, Margaret O'Toole, harpiste, and Ernest Lent, 'cellist, all accompanying the chorus.

Franceska Kaspar of this city is at present touring in Ohio in concert, and everywhere her beautiful soprano voice has received hearty applause.

### Dinner for Moriz Rosenthal.

A dinner in honor of Moriz Rosenthal was given at Lichow's on Monday night by a number of his admirers in New York. Among the guests were Raphael Joseffy, August Fraemcke and Carl Hein, directors of the New York College of Music, and Rubin Goldmark.

### Felix Fox in Boston Recital.

Boston, April 22.—Felix Fox, pianist, assisted by Mary Vincent Pratt, pianiste, gave a recital in Steinert Hall this afternoon. Miss Pratt is a pupil of Mr. Fox.

## AMERICAN JUSTIFIES EUROPEAN ACCLAIM

**Career of Agnes Gardner Eyre a Record of Enviably Successful.**

Jan Kubelik's transcontinental tour last year was the means of acquainting the American concert-going public, from the Atlantic to the Pacific, with a young pianiste whose achievements had already been lauded throughout the British Isles and in the leading cities of Germany, Austria and Switzerland. It was Agnes Gardner Eyre's first season of professional appearances in her native country after a protracted course of study in Vienna, followed by the extended tours that gained her an enviable reputation in the music centers of the Old World.

This gifted young American was born in Minnesota, but at an early age she moved with her parents to Boston, where she soon commenced her piano studies. Her principal teacher there was Carl Stasny, and it was as his pupil that she was graduated from the New England Conservatory of Music. With the art traditions and atmosphere of the Old World in view she then went to Vienna and sought Leschetizky. The eminent pedagogue was about to leave town for the Summer vacation, but he immediately promised to take her on his return in November.

The lessons were begun in due time and during the four years that followed Miss Eyre distinguished herself as one of the master's most gifted and progressive pupils. Her first recital in Vienna was notable for the number of prominent people it attracted, among them the two Emils with the similar surnames, Emil Paur and Emil Sauer, also the Princess Lichtenstein and the Countess Hoyos, both loyal and influential friends of the young American during her residence in the Austrian capital.

A Berlin debut followed, then appearances in the larger cities of Switzerland, the individuality and charm of the young pianiste's art attracting widespread attention. In London she made her debut in Bechstein Hall, which was followed almost immediately by an engagement as soloist of one of the Henry Wood concerts in Queen's Hall, when she played Chopin's F minor concerto. Since then she has made three extended tours of England,



**AGNES GARDNER EYRE**  
This Brilliant Young Pianiste Has Followed Up Her Tour With Kubelik With a Successful New York Season

Scotland and Wales—the last time as solo pianiste with Kubelik, just previous to their tour of 109 concerts in America last season.

When in England Miss Eyre became a favorite with distinguished art patrons. She was a familiar figure at private musicales, as well as in the concert room, and played before the Prince and Princess of Wales. Her contribution to the artistic success of the Kubelik tour of this country last season resulted in her being engaged by Dr. Frank Damrosch for the staff of the Institute of Musical Art, New York City. During the Winter she has frequently appeared under distinguished auspices, notably as the principal artist of a brilliant function at Sherry's arranged by Mrs. Choate.

Miss Eyre is one of the fortunate devotees of the divine art who, besides being liberally endowed with temperamental gifts, possess a personality of rare attractiveness. Her interests are varied and genuine, while the sincerity of her devotion to the highest ideals is apparent in every phase of her work.

well under control; she has a fine technique and plenty of confidence, and her playing is delightfully clear and distinct, and she attains a round musical tone on the piano.

The London, Can., critic of the "Echo" writes: "She is absolutely free from mannerisms, and with what assurance and musical skill she plays! Her splendid technique is the servant of her art, rendering it smooth. She combines the dainty refinement of Chopin, the great friend of Liszt, with almost the masculine strength of Liszt himself. No woman has been here who has played better."

Miss Richolson will be one of the soloists at the benefit concert at the Auditorium on Saturday evening, when she will play numbers from Schumann, Joseffy and Liszt.

### CONCERT IN HAMILTON.

**Mme. Le Grand Reed Has Great Success at Appearance in Canadian City.**

HAMILTON, CAN., April 25.—The seventh concert of the Symphony Orchestra was undoubtedly the best that that organization has ever given. The efforts of T. J. Donville, the director, to obtain an artistic and vigorous ensemble have been crowned with success, the tone sounding smooth and full in spite of the wretched acoustics of the hall.

The soloist, Mme. Le Grand Reed, soprano, who made her first appearance here this season with the Pittsburgh Orchestra, was made cordially welcome, her flattering reception only exceeded by the warmth of the applause which followed her singing. Her voice is rich and full, her delivery charmingly unaffected.

### Irwin E. Hassell Announces Recital.

Irwin E. Hassell, the pianist, will give a recital in Carnegie Lyceum, New York, Wednesday evening, May 1. Assisting him will be Emma Dammann, Mme. Lorraine, and Wilfred Edge.

## "SAMSON" SUNG BY A BOSTON CHORUS

**People's Choral Union, Under Samuel Cole, Revives Handel Oratorio.**

Boston, April 22.—The People's Choral Union, Samuel W. Cole conductor, gave its tenth annual concert last evening in Symphony Hall, presenting Handel's oratorio, "Samson." The soloists were Lucy Ann Allen, soprano; Mrs. Bertha Cushing Child, alto; Theodore Van Yorx, tenor; Herbert Witherspoon, bass; Arthur B. Babcock, Herman A. Shedd, organist, and Edith H. Snow, accompaniste. The chorus was assisted by members of the Boston Symphony Orchestra, Jacques Hoffman, principal, and the trumpet solo was played by L. Kloeppel.

The concert could hardly be said to be up to the standard established by the Choral Union. The choruses were in many instances ragged and it was even necessary at times for the conductor to take the singers back and repeat.

The work of the soloists was altogether satisfactory and in spite of the fact that the concerted numbers were not given with the smoothness that might be desired, the concert as a whole was interesting and gave much pleasure to an audience which completely filled Symphony Hall.

Mr. Cole has accomplished wonderful results with the material he has had and a second production would no doubt be given with much greater finish. This was the first production of "Samson" in this city in many years.

D. L. L.

### KNEISELS IN PITTSBURG.

**Schroeder, the Quartette's Soloist, at Art Society's Reception.**

PITTSBURG, PA., April 22.—The Kneisel Quartette, which has made regular visits to Pittsburgh in recent years under the auspices of the Art Society, made its last appearance here, as at present organized, at the 331st reception of the society in Carnegie Music Hall on Thursday.

This remarkable organization's familiar excellences were once more demonstrated in the performance of a programme made up of Tschaiowsky's quartette in F major, the theme and variations from Gliere's quartette in A major, the scherzo from a quartette in D minor by Raff and Haydn's quartette in G major, Opus 77, No. 1. In addition, Alwin Schroeder increased the general regret felt over his secession from the quartette by his finished work in a lento by Chopin for 'cello solo with string accompaniment.

### Hartmann III; Concert Cancelled.

CHICAGO, April 23.—Arthur Hartmann was booked here for a concert yesterday afternoon in Music Hall. About half an hour before the time of his advertised appearance he sent Manager Neumann a note stating that he was too ill to appear. Up to that time he had given no intimation of his disability. Ticket money was refunded at the box office.

C. E. N.

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## What the Gossips Say

Ellen Beach Yaw, who was recently married to Vere Goldthwaite, a Boston lawyer, recalls an incident that happened in Waterloo, Iowa, during her first concert tour, when she bestowed a kiss unwittingly on an absolute stranger.

Miss Yaw had been called upon by a relative at the hotel and had been obliged to ask that he wait a short time. The old man was from the country and was a little uncertain as to how the singer would receive him, so after a few minutes' awkward waiting he told the clerk that perhaps she didn't want to see him, and went away.

The singer felt her position keenly and she spent nearly the entire day looking for her relative. He could not be located, and when she went to the church that night to sing she found an elderly man in the anteroom who was much the same in appearance as the relative she had expected. Thinking it to be her cousin, there was not a moment's delay in embracing him so that he might not doubt for a moment that she was sincerely glad to see him. The recipient of her affectionate demonstration was the janitor of the church and not the relative she thought.

"I'm sure if the poor man didn't mind I didn't," is Miss Yaw's comment on the episode.

\* \* \*

Although Max Reger is only thirty-four years old and a man of large stature, he impressed a Frenchman who happened to see him at a rehearsal of one of his pieces in Stuttgart last Winter as a "little old man, bent of back, mincing of movement." His mouth was very ironical and his eyes opened and shut as though he were crying plentifully.

As soon, however, as Pohl, the conductor, told him that the orchestra would play his piece, the "little old man" became strong, thoughtful, austere, even distinguished. He straightened his legs; he followed the conductor's score with his eyes, making his comments along the way.

At the end when Pohl asked him, "All right?" his answer was a curt and grumbling "Yes." His insolence was royal; he even rebuffed those that were most kindly disposed toward him.

\* \* \*

Sir Edward Elgar, after rehearsal in Chicago one afternoon during his recent stay in that city, speaking of the native pride of Italy in her own music and musicians, laughingly remarked his own unique experience. "I wanted some paper for writing an orchestral score, and visited a music store to secure supplies. I should like to have some copying paper ruled with twenty-six staves," I remarked to a sharp-eyed attendant.

"What for?" queried that worthy, suspiciously.

"I wish to write some music for orchestra."

"What is your name?"

"Edward Elgar."

"Never heard of it. What are you, anyhow?"

"I am an English composer."

"There is none," responded the clerk, bristling. "Do you know Mascagni?"

"I have not that honor."

"Have you ever met Leoncavallo?"

"Again I am sorry to inform you that I have not."

"Have you ever heard of Tosti?"

"Certainly I have," I answered, hesitating between amusement and annoyance.

"Well, then," remarked the storekeeper, apparently mollified, "I will sell you paper ruled with twenty staves; I have none with twenty-six—for you."

\* \* \*

The one overwhelming adoration of Hugo Wolf's life was reserved for Wagner, according to an article by Ernest Newman in the "Contemporary Review" some time ago. When, after much delay, "Tannhäuser" was given in 1875 at the Vienna Opera House, under Wagner himself, Wolf, then only fifteen years old, had at all costs to hear the work.

He was in the seventh heaven from the moment he entered the theatre to the moment he left it. So vigorously did he applaud with his "Bravo, Wagner! Bravissimo, Wagner!" that the amazed audience took even more notice of him than of the composer. Before Wagner left Vienna, Wolf managed, in the most expert way, to be introduced to him, and with delicious naïveté requested the great man to look over some of his compositions. Wagner got out of the difficulty with tact and bonhomie. "My dear child," he said, "I can pass no opinion upon your compositions, and just at present I am so exceedingly busy that I cannot even keep pace with my correspondence. Besides I really don't understand anything about music." It would have been interesting had Wagner lived long enough to pass an opinion upon Wolf's songs, to have learned what he thought of this lyrical offshoot of his own music-drama.

### EDWIN GRASSE IN NEWARK CONCERT

Frieda Stender Also Soloist With the  
Arion Society—Julius Lorenz  
Conducts.

NEWARK, N. J., April 22.—Edwin Grasse, the distinguished New York violinist, and Frieda Stender, soprano, were the soloists at the Arion Society's second concert last Thursday night in Krueger Auditorium.

The concert was of the same general character and as enjoyable as the patrons of this excellent German singing society know so well and expect so confidently. A good orchestra of twenty-eight players was directed by Julius Lorenz in Suppe's overture, "Light Cavalry"; Jensen's Bridal Music, two numbers, the "Bride Song" and "Festal March"; Rietzel's Capriccio Waltzes and a Russian dance by Rubinstein, entitled "Rousskaya et Trepak," all with good effect. The society sang the conductor's own "Die Tage der Rosen," a fine composition; Feist's "Schlaflied fuer's Peterie," which had to be repeated; Gustav Weber's "Waldweben," the first-class prize song of the 1906 Saengerfest; Hans Hermann's "Das Ringlein Sprang Entzwei," and Gustav Wohlgemuth's "Pap-

pelmaelchen," all without accompaniment. Miss Stender sang the very old and familiar Agathe's aria from "Der Freischuetz" and three German songs with brilliancy. Mr. Grasse played Mendelssohn's Concerto in E minor with excellent effect. Later he played "Garten Melodie" and "Am Springbrunnen," by Schumann, and Wieniawski's Polonaise in D major. On a recall he played the familiar Scherzo by Van Goens.

### Musical Telephone Bill Defeated.

ALBANY, April 22.—Only twenty-three votes could be mustered in favor of Assemblyman Mead's bill incorporating a musical telephone company, with the principal offices in New York City. Senator Frawley opposed the bill and declared that, under the provisions of the bill, the company could carry on a telephone business other than for transmitting music by wire. Fourteen votes in opposition were recorded. As twenty-six votes are required to pass a bill in the Senate, the bill was defeated. However, it will come up again.

### Noted Soloists Assist Harlem Oratorio Society in "Elijah"

Albert Y. Cornell Conducts Performance of Mendelssohn Oratorio  
Aided by Gwilym Miles, Theodore Van Yorx and Other  
Well-Known Singers.



GWILYM MILES, BARITONE



THEODORE VAN YORX, TENOR

A large and brilliant audience enjoyed a splendid performance of Mendelssohn's oratorio, "Elijah," given by the Harlem Oratorio Society, under the direction of Albert Y. Cornell, in Calvary M. E. Church, One Hundred and Twenty-ninth street and Seventh avenue, on Thursday evening, April 18. The following were soloists: Shanna Cummings, soprano; Grace Munson, contralto; Theodore Van Yorx, tenor; Gwilym Miles, baritone; Stella Hollway, mezzo-soprano; Corinne Wolstein, pianiste; Mrs. G. S. Brown, organist.

Mr. Cornell's chorus, which has always maintained a high standard of excellence, reached even greater heights of achieve-

ment in this performance. The body of tone, the delicate shading and tonal contrasts and the precision of attack which marked the work of the singers, were in themselves, a telling tribute to the work of the conductor.

Of the soloists Messrs. Van Yorx and Miles were noteworthy. Mr. Van Yorx's voice has a peculiar charm. It impresses one as being distinctly natural and capable of beautiful lyric expression, while it is strong and virile enough to meet the most exacting demands of oratorio work.

Mr. Miles is a singer who invariably covers himself with glory. He has a resonant baritone, of great musical quality and his interpretation reveals a thorough understanding of the work he essays.

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## NEWS OF MUSIC IN GERMANY'S CAPITAL

Emperor and Empress Hear Monte Carlo Company in Berlin.

BERLIN, April 20.—This week brought two operas on kindred subjects to the stage of the royal Opera House, Berlioz's "Damnation of Faust" and Boito's "Mephistophele," performed in the presence of the Emperor and Empress and the Prince of Monaco by the Monte Carlo Opera Company. This company, of which so much was expected from the reports which had always been given, fell decidedly short of its reputation. With the exception of some of the soloists, everything sounded rough, unfinished and dull, the brasses and percussion instruments so harsh as to be absolutely brutal. Both artists who took the part of *Mephistopheles* were delightful, Renaud in the "Damnation" and Chaliapine in Boito's opera. The *Marguerites*, Mlles. Lindsay and Storchio, were also admirable.

The sixth Philharmonic concert was conducted by Professor Panzner, of Bremen, who is to be the regular conductor of the series next season. The principal offering was Liszt's "Faust" Symphony; the soloist, Felix Senius, a tenor in command of a remarkably beautiful voice and a varied gamut of emotions.

In a concert of Russian music, conducted by Dr. S. Rumschisky of St. Petersburg, a Symphony in C by Alexander Scriabine was very warmly received.

A concert in honor of the lately deceased composer, Ludwig Thuille, was given Tuesday in the Beethovensaal and consisted of a programme devoted solely to his works.

All told, the offerings this week have not been of such quality or number as to arouse enthusiasm. The season is on the wane.

An interesting evening was spent by those who heard Pauline Miller-Chapman in a recital of English songs. Her voice is beautiful and well controlled. Erika Wedekind also afforded enjoyment to a large audience by the admirable handling of her coloratura soprano. L. E. D.

### MAROONED



The large ocean liners are now equipped with bands which are intended to lighten the tedium of long voyages.—Daily Paper. Our artist depicts what may happen in the case of a protracted voyage and a limited musical repertoire.—"The Tatler."

He—"They asked me to their reception, but it wasn't because they like me, it was because I can sing."  
She—"Oh, I'm sure you're mistaken."

## BOSTON GIRL WINS LAURELS ABROAD

Blanche Hamilton Fox Now in Her Second Season at the Opera in Pisa.



BLANCHE HAMILTON FOX

Under the Stage Name "Bianca Volpini," This Boston Girl Is Making a Name for Herself in the Opera at Pisa

MILAN, April 15.—Blanche Hamilton Fox of Boston, Mass., is now singing in the opera "Aida" at Pisa. This is her second season in opera in Italy, and her career has been one of repeated success. Miss Fox is very progressive, having begun at the foot of the ladder and worked her way up. The rôle of *Amneris* gave her a chance to show her talents, and she made the most of it with effective results both in singing and acting.

Another American, Henry Gorrell, also

The new Mozart statue, designed by Paul Wallot, is to be erected during the coming Summer on the Common in Dresden. The artist has sought to incorporate into his work the spirit of the composer's genius. An altar about which are grouped three female figures, and which is inscribed "Mozart" in large gilt letters, rises in front of a large fountain.

Frederich Klose, the composer of the fairy opera, "Ilsebill," has been appointed to the chair of theory of the Akademie der Tonkunst in Munich. Ludwig Thuille, who died recently, was the last incumbent.

On the occasion of the tenth anniversary of the death of Brahms, on the third of April, the members of the Brahms Society

of Boston, filled the part of *Ramfis* with marked ability. Mr. Gorrell has a fine bass voice and will be heard from most favorably in the future.

Miss Fox, whose stage name is Bianca Volpini (a literal translation of both her names) was born in Boston and began her musical education in that city. She studied with Madame True and Charles White of the New England Conservatory of Music. She came to Europe, visiting both Paris and Berlin, but shortly afterward settled in Milan. A. M. E.

of Vienna, the Gesellschaft der Musikfreunde, the Royal Opera, and numerous artists, assembled at the grave of the composer to do honor to his memory. A chorus by Brahms was sung by members of the opera company under the direction of Dr. Mandyszewski, and a speech made by Richard von Perger.

A dramatic scena, "Dido," by Reinhold Herman, was performed for the first time recently in Kassel, under the composer's direction and with Elise Kutscherra de Nys of Paris as the soloist. The strong dramatic element in the work was brought out with fine effect.

Minister—"When will you sing this chant beginning, 'Lord, have mercy upon us?'"

Choir Director—"Just before the sermon."

## WILHELMJ'S ADOPTED SON IS A PRODIGY

Leo Lustig, Street Violinist, Now Enjoys Luxury of His Master's Home.

LONDON, April 20.—Leopold Lustig, the adopted son and pupil of Professor August Wilhelmj, the famous violinist, is the latest musical prodigy. By the magic of music little Leo suddenly exchanged an obscure home in the East End for the luxury of West Hampstead. He will shortly make his début on the London concert platform.

He rightly considers himself one of the luckiest boys in London, for until he was discovered and taught by Professor Wilhelmj he had no prospect of becoming a great musician. When he was smaller he played in the streets, and, owing to his parents' circumstances, although he was passionately devoted to music, he could not afford a master.

Then, by chance, one day the master violinist heard the boy improvising on his fiddle, and from that time the way has been made easier for Master Leopold. All the time he could spare from his beloved fiddle Leopold spends in climbing the trees in his patron's garden, for, unlike most prodigies, he is boyish and natural.

Mme. Wilhelmj, who is undertaking the education and care of Leopold, finds him an apt pupil, for he can now speak English and German.

When he first came to his new home the boy only spoke the jargon of the cosmopolitan East End, and he had much to unlearn before his real musical education began.

"I hope to be a great musician like Professor Wilhelmj," said Leopold. "I will work hard all the time to repay him for his great goodness."

Professor Wilhelmj is pleased with his pupil.

"The child has gifts, and should one day make a name for himself," he said. "He loves music, and has an instinctive gift, which, with careful training, should place him in the front rank."

"From the first time he heard music as a baby he has been able to play, and now he likes best of all the compositions that are the most difficult. Leo is happy here with us, and in two years' time, when his training and instruction are complete, he will make astonishing music, we believe."

"At holiday times and the religious festivals he visits his home, for he does not forget his parents or his early days."

### FINE OPERA FOR VENICE.

Ricordi Has Support of Influential Americans for Autumnal Season.

VENICE, April 20.—This city is to be made the Bayreuth of Italy, according to the plan evolved by Musical Editor Ricordi. It is proposed to give an Autumnal season of Italian opera every year, employing the best artists that money can secure. Many members of Italian aristocratic families have subscribed to the enterprise. More than twenty fashionable ladies have consented to become patronesses, and Mr. Ricordi is said to have secured the financial co-operation of several wealthy Americans who purpose to come in their yachts to spend part of the season here every year.

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Known as the "Mayseder" or "Powell Joseph." Date, 1731. For twelve years this violin rested in the Crawford collection, in company with the "Messiah Strad" until bought by Hill of London who sold it to Maud Powell in 1903. Can be seen by appointment, at Oswald Schillbach's, 141 East 60th Street, New York.

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## LECTURE-RECITAL ON "THE ART SONG"

Alfred Y. Cornell, Tenor, Discusses and Illustrates Its Development.

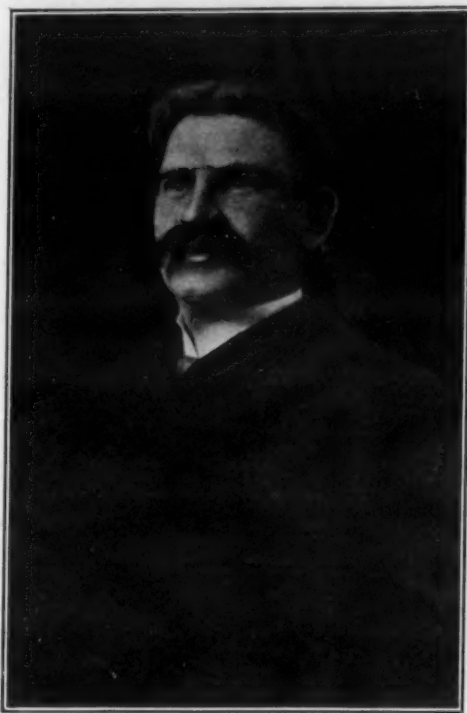
Alfred Y. Cornell, the well-known tenor, made "The Art Song" from Schubert to the present day the subject for development and illustration in a song recital and lecture given Monday evening at Carnegie Chamber Music Hall, before an audience which filled every seat and which testified to the admiration it felt for the singer and lecturer by its careful attention and appreciative applause.

The programme, which was representative of the best modern composers in the field of song writing, was one to charm and hold an audience. It was divided into three parts, devoted to composers of various periods. Mr. Cornell lectured on the style of each composer in the ensuing group, his distinguishing traits in harmony, melody and form, the probable sources of his inspiration, both from preceding musicians and from poets, the position he held among composers of his country and the importance of his especial genius. The speaker's paper was well prepared and showed a deep insight into the subject and a clear method of demonstration.

Part one consisted of Schubert's "Der Wanderer," and "Der Erlkönig," Schumann's "Widmung," Franz's "Willkommen, mein Wald" and "Es hat die Rose sich beklagt" and Brahms's "Meine ist grün."

Part two was devoted to Richard Strauss, three of whose songs were given, "Zueignung," "Traum durch die Dämmerung" and "Heimliche Aufforderung."

The third group brought the most modern



ALFRED Y. CORNELL

New York Tenor and Teacher of Singing—He Entertained a Large Audience This Week With a Lecture-Recital on "The Art Song"

ern of French, English and American writers before the audience. They were Vincent D'Indy, Claude Debussy, Charles Martin Loeffler, Sir Edward Elgar, George W. Chadwick, and Edward MacDowell.

Mr. Cornell's interpretations were delightful, especially those of the Strauss and modern French songs.

## CONCERT CALLED OFF.

Italian Disengaged Chorus Not Benefited by Carnegie Hall Affair.

The vocal and instrumental concert arranged for the benefit of the Italian disengaged chorus of the Metropolitan Opera House, most of the members of which have been without positions since the strike over a year ago, did not come off at Carnegie Hall Monday evening as announced. The artists were there, ready to sing; the orchestra was there, ready to play; and most of the members of the disengaged chorus were there, and the public was there in sufficiently large numbers to warrant the giving of the concert, but the man who had the \$350 for the rent necessary to open Carnegie Hall did not put in an appearance until twenty minutes after eight, and then it was too late.

At 8.20 the management announced that there would be no concert, and offered to refund the money at the box-office.

## Clarence Eddy Plays in Greensburg, Pa.

GREENSBURG, PA., April 22.—Clarence Eddy, the well-known organist, gave a recital at the inauguration of the new Methodist Episcopal Church in this city last Tuesday night. A large audience was present to hear the presentation and manifested its approval by applauding the organist at the close of each of his numbers. By special request Mr. Eddy played the "Suwanee River," with variations, and before rendering this number he made the announcement that when he gave a recital in this city fifteen years ago, he played the same piece and had been requested by one who heard it at that time to repeat it on this occasion.

## Toronto Lad Wins Honors Abroad.

TORONTO, April 22.—Word has just been received in this city that Ernest A. C. MacMillan, son of Alexander MacMillan, stood high among the students who tried for musical honors in the recent examination in Edinburgh University. Young MacMillan is only thirteen years of age.

## CHILD VIOLINISTE SURPRISES CHICAGO

Gertrude Bates's Recital Discloses Remarkable Talent for a Girl of Her Years.

CHICAGO, April 22.—A programme worthy a matured artist's consideration was given by little Gertrude Bates, Thursday evening in the Auditorium recital hall. Critics and musicians were astounded by her playing; she proved that she is a remarkably gifted child.

The first number on the programme was the first movement from Beethoven's Sonata in C minor, in which good technique was noticeable as well as a fine musical understanding. Leonard's "Grand Militaire Fantasia," Rode's Concerto No. 4, Mazurka by M. Jacobson, and Vieuxtemps's "Ballade



GERTRUDE BATES

This Little Girl Violiniste Astonished an Audience in Chicago Last Week By Her Clever Performance of a Difficult Programme

et Polonaise" covered the violin numbers and were played with great brilliance. A group of Grieg for the piano was delightfully given, and Stella Sebastian Ogden, soprano, sang a group of songs in a pleasing manner. The accompanists were Marie Edwards and Marian Dana.

Little Gertrude Bates is a pupil of the well-known violinist Max Fischel and receives piano instruction from T. C. Lovetts. C. W. B.

## CROWDS CELEBRATE "CAMPANINI NIGHT"

Hammerstein Publicly Thanks His Conductor for His Assistance.

Cleofante Campanini took leave of the New York public for this season formally on Friday night, although he conducted the two performances that closed the Manhattan Opera House the next day.

The popular conductor's "farewell" bill was a miscellaneous programme consisting of excerpts from several of the operas in the repertoire of the Manhattan and others not yet staged there. With the exception of Mme. Calvé and Emma Trentini, all of the principal artists of the company participated, the occasion serving as a farewell for many of them, also.

The great event of the evening occurred during the second intermission, when Campanini was called in front of the curtain, which then rose on a garden scene, with tables laden with gifts for the conductor, one of them being a chest containing a seventy-five-piece silver table service presented by the singers of the company. A tumult of applause shook the house as Mr. Hammerstein advanced and, grasping Campanini's hand, said: "I wish to express my gratitude to this great man, without whose aid my season would never have been the success it has been." Then he clapped him on the back and the auditorium echoed with shouts and cheers.

The musical menu offered had been arranged with consideration for the most varied palates. The first act of "Il Trovatore" was given by Mmes. Russ and Severina, Messrs. Dalmores and Seveilhac and the chorus. Regina Arta sang the aria, "Leise, leise," from "Der Freischütz," and was followed by duets from "La Favorita," "Les Dragons de Villars," and "Don Pasquale" sung by Mme. Bressler-Gianoli and Jean Altchevsky, Charles Gilibert and his wife, Mme. Lejeune, and Alice Zeppilli and Mr. Gianoli-Galletti, respectively. Alessandro Bonci, Regina Pinkert, Eleonore de Cisneros and Messrs. Ancona and Mugnoz appeared in the fourth act of "Rigoletto," Mr. Arimondi and an invisible chorus sang the prologue to Boito's "Mephistofele" and the programme ended with a spirited performance of the first act of "I Pagliacci" by Pauline Donalda and Messrs. Bassi, Sammarco, Seveilhac and Venturini.

## Heavy Bookings for Carreno.

CHICAGO, April 23.—E. V. Church of the John Church Co. returned from a protracted trip through the West and Pacific Coast, Saturday. He claims that he has booked recitals for Teresa Carreno, next season, in every important city and town of the West, at most advantageous terms. C. E. N.

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## CONSOLO IN RECITAL.

### Chicago Pianist Appears Before a New York Audience.

Ernesto Consolo, a member of the faculty of the Chicago Musical College, gave a recital in Mendelssohn Hall on Monday night, and proved himself to be a pianist of exceptionally high attainments. His talents were best brought out in the more brilliant of his numbers, and despite the lateness of the season, the audience was numerous and evidently pleased with the Chicago pianist's work.

Among his presentations were the Bach-Liszt Prelude in A minor, Brahms's F minor Sonata, two Sgambati numbers, Chopin's D minor Concerto, Cyril Scott's "Solitude" and the Weber-Tausig's "Invitation to the Dance."

### Herbert's Last Concert.

Victor Herbert closed his series of Sunday night concerts at the old Daly Theatre this week before a large audience of Her-

bert devotees. The programme was made up of his own compositions and was roundly applauded. Assisting as soloist was Clifford Wiley, one of the leading baritones in New York, who sang an aria, "The Time Will Come" from "Prince Ananias," a gypsy love song from "The Fortune Teller," and "I Want What I Want When I Want It" from "Mlle. Modiste."

## MR. BUCK'S APPRECIATION.

### Composer Enjoyed Liederkrantz's Performance of His Songs.

Two of Dudley Buck's compositions were given by the Liederkrantz at its Sunday night concert under the direction of Arthur Claasen. The composer himself was in the audience, and after the concert wrote to Mr. Claasen as follows:

"Many thanks for the honor done me. Your interpretation of my two pieces was all that I could wish, and more. Indeed, you brought out effects, especially in 'Liebessehnen,' unknown to me."

## TREAT FOR YORK CHILDREN.

### 1,100 of Them to Hear Wagner Programme of the May Festival.

YORK, PA., April 22.—Arrangements have been completed for 1,100 of the public and parochial school children of this city to hear gratuitously the programme prepared for the Wagner night of the York Oratorio Society's May Festival.

The children will attend in a body the rehearsal of the Damrosch Orchestra and the Oratorio Society on Thursday afternoon, May 9, in the York Opera House. Hon. A. B. Farquhar and Hon. D. F. Lafean will bear the expense of securing the building. Until the day of the concert Prof. John Denues, supervisor of music in the public schools, and the senior teachers will lecture to the children on Wagner and the programme they will hear.

### Andrew Wheeler Weds in Quaker City.

PHILADELPHIA, PA., April 20.—Andrew Wheeler, a talented musician who has long

been a conspicuous figure in the musical affairs of this city, was married to Jennie Pearce at Holy Trinity Church on Thursday. For several years Mr. Wheeler was secretary of the opera committee and he is now secretary of the executive committee of the Philadelphia Orchestra. On Tuesday he and his bride sailed for Europe to spend the Summer there.

## ARTISTS FOR FESTIVAL.

### Springfield Announces Soloists Who Are to Appear Early in May.

SPRINGFIELD, MASS., April 25.—The programmes for the May Festival to be held May 8, 9 and 10 are practically complete. The director of the festival is John J. Bishop, the conductor Emil Mollenhauer. The festival chorus, with the Orpheus Club as a nucleus, will number about 200 voices.

The soloists are Louise Homer, Shannah Cumming, George Hamlin, Daniel Beddoe, Julian Walker, Maud Powell and Olga Samaroff.

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W. W. Hinshaw has withdrawn from the faculty of the Chicago Conservatory and will be located temporarily on the fourth floor of Kimball Hall, Chicago.

The subject of a meeting of the Societa Margherita Regina of Grand Rapids, Mich., last Saturday, was "Italian Musicians." Papers were read by several members of the society.

Pupils of Elizabeth Stanford of Chicago, namely Florence Johnson, Adelaide Grossenbacher and Alice Davy, gave a well arranged programme at Kimball Hall, Wednesday evening, April 17.

A varied and interesting programme was given last week in New York by Harriette Cady, pianiste, whose recital included selections by Glück, Bach, Chopin, Cesar Franck, Debussy, Tschaiakowsky and Liszt.

Nathan Fryer, who has been studying for the past five years with Leschetizky in Vienna, and who has recently returned home after numerous triumphs abroad, is visiting his old friends in New Haven.

Mrs. Manley Forseen, Mrs. D. H. Timberlake and Mrs. L. H. Johnson of Minneapolis gave an invitation musicale Friday afternoon at the home of Speaker Johnson in honor of wives of members of the Legislature.

A recital for the benefit of Edward MacDowell was given Thursday of last week in Hartford, Conn., with Susan Lord Brandage, cellist, and Olive Eugenia Ayer, contralto, as soloists. Maida Miner accompanied.

Richard Mansfield, the popular actor, did not always confine himself to the field of drama, but in his youth was a singer in light opera, appearing with much success as *Sir Joseph Porter* in the Gilbert and Sullivan operetta "H. M. S. Pinafore."

A novel recital was given by twenty-one boys of the Chicago Centralizing School of Pianoforte Playing, Friday evening, April 19, in the Fine Arts Building, Chicago. This school is under the direction of Gertrude Radle Paradis and has a large faculty list.

At the concert of the United States Marine Band last week in Boston the soloists were Charlotte St. John Elliott, soprano, and Ole J. May, euphonist. Many enjoyable selections were given, among them Reinecke's overture, "Friedensfeier," performed for the first time.

A musicale was given April 22 at Hep-tasoph's Hall, Baltimore, by Charles F. Kraemer, violinist. He was assisted by Mrs. Fonia Wilson Kraemer, soprano; William G. Horn, baritone; John C. Bohl, flutist; Frederick Kummel, bass clarinetist, and Gus Herrman, accompanist.

Walton Perkins, a noted pianist and teacher of Chicago, now owns a controlling interest in the Chicago Conservatory. Mr. Perkins has been director of the piano department of the conservatory for the past year and will from now on be the president and director of the institution.

Safonoff, the Russian conductor, was present at the last Bach Festival rehearsal in Montclair, N. J., and was delighted with the work of the singers. He said that

some of them have the most beautiful voices he has ever heard. Mr. Taft dined with the great musician on Tuesday of last week, prior to his sailing for London.

Ada Markland Sheffield, a prominent soprano of Chicago, was soloist for the Denver Symphony Orchestra April 5, Tuesday Musical Club April 9, at Mitchell, S. D., April 18; Walpetor, April 20. She will sing at Lebanon, Ind., May 4; Hastings, Neb., May 9; Alton, Ill., May 14, and at Michigan City, May 19.

Alternate groups of solos were sung by Estelle Chapin, soprano, and Arthur H. Turner, baritone, in Pittsfield, Mass., last week. The programme included Tours's "Mother o' Mine," an old English song, "Shepherd! Thy Demeanor Vary," Turner's "The Sweetest Flower that Blows," Chadwick's "The Danza" and an air from Massenet's "Herodiade."

Emily Grey, whose talents as a harpiste have attracted favorable attention, was one of the soloists at the concert given last week at the Hotel Astor, for the benefit of the Mary Fisher Home. In the "Choral" by Widor, for harp and orchestra, the orchestral part arranged for piano, Miss Grey was particularly successful, and won many words of praise.

A dramatic and musical entertainment under the auspices of the Women's Club of Western Spring, Ill., was given by some well-known talent from Chicago, Saturday, April 20. The artists were Mrs. Herbert Haase, assisted by George C. Spelman, baritone; Harvey E. Bruce, M. E. Gerou, Nellie Goss, Margaret Huff and Mr. Oscar J. Deis.

An enjoyable piano recital and musicale was given April 19 at the Central Y. M. C. A. Hall in Baltimore by the pupils of Mary Stewart Reid and R. Constance Reid, assisted by Mary Schoonone, soprano, who is an advanced pupil of the Peabody Conservatory, and Nancy Ernest Foster, violiniste. Encores were numerous.

Jessie Z. Decker and Hattie Fitch of Syracuse have been appointed delegates from the Morning Musicals to the National Federation of Musical Clubs' Convention, which will meet at Memphis, Tenn., the week of May 8. Miss Decker and Miss Fitch will play the suite for two pianos, Opus 15, by Arensky, which they played at the recital this week.

The Philharmonic Club of Minneapolis at its annual meeting Wednesday evening, re-elected all its former officers and made but few changes in the board of directors. The officers are: President, Frederick Fayram; vice-president, C. E. Fisher; secretary and treasurer, H. W. Freeman. The club presented Emil Oberhoffer, the director, with a mahogany music stand.

The marriage of Capt. R. D. Shipley, an officer of the English Army, and Flora Wallace of Bartlesville, I. T., took place in the Trinity Episcopal Church, Kansas City, last week. Miss Wallace studied music in Paris and won a position among American singers there. She met Capt. Shipley while filling an important engagement in England.

The first annual festival concert of the choir of Calvary Baptist Church was given last week by the members of the choir,

Myrta French Kursteiner, Bessie Bowman Estey, E. Theodore Martin, Judson Bushnell, a chorus of 125 voices, and Lillian Blauvelt as special soloist. Edward Morris Bowman, choirmaster and organist, conducted. The programmes included part-songs, madrigals and larger choruses.

The Chicago Piano College presented a programme by members of the faculty, assisted by George C. Spellman, baritone, and Kennard Barridell, tenor, in Kimball Hall, Chicago, Thursday evening, April 18. Those of the faculty who took part were Mr. Watt, director of the school, Miss Eleanor F. Godfrey, W. J. Stone, J. E. Wilford and Lillian Barr.

The song recital by Geneva Holmes Jefferds at the Eloise, Providence, R. I., last week, was heard by an audience that filled every seat in the hall, and proved one of the most enjoyable concerts given this season. The Foster String Quartette, A. T. Foster, G. Raymond Ladd, Mary Vincent Pratt and Mrs. A. T. Foster, assisted. Gene Ware acted as accompanist.

The last concert of the season of the Kneisel Quartette in St. Louis was given at the Odeon, Monday night, under the auspices of the Union Musical Club. Especial interest attached to the occasion from the fact that Alwin Schroeder, the 'cellist of the organization, is about to leave for Europe, making this the last opportunity of music lovers in St. Louis to hear him before his departure.

Emma Thursby, the well-known teacher of voice, of New York, gave a musicale for her pupil, Elfrieda Schroeder, in order that the young singer's many friends might have an opportunity of hearing her before her departure for Europe. Miss Schroeder is a daughter of Alwin Schroeder, the 'cellist of the Kneisel Quartette, and will make her first appearance in public at her father's concert in Boston, April 25.

A new song, composed by Frank Braithwaite, sung to the tune of "Arawana," and dedicated to Wowompon tribe, I. O. R. M., was sung for the first time Wednesday night by the Criterion Quartette of Bridgeport, Conn., when a delegation of 200 Red Men of Wowompon, Okenuck and Konckapota tribes left the city for Greenwich, bearing with them the famous trailing blanket to Mayn Mayano tribe of that place.

Massey Hall, Toronto, held a large and representative audience on the occasion of the first of four performances of the Gilbert and Sullivan's opera, "Pirates of Penzance," by Mr. Schuch's opera company. Mr. Schuch had evidently devoted much time to the training of both principals and chorus. The cast included Margaret George, Bertha Crawford, Violet Hunt, Maude Butler and Dottie Lamont, Hamilton Macauley, E. H. Bissett, R. K. Barker, A. T. Pike and R. L. Cowan.

Charlotte E. Talcott, who for some time past has been the soprano soloist at the West Side Avenue Methodist Episcopal Church in Jersey City, has been engaged for a like position at the Protestant Episcopal Church of St. Mary the Virgin in Forty-sixth street, New York. Miss Talcott came to New York from Nebraska but a short time ago. Her voice is a brilliant soprano of great volume and excellent timbre, and she sings with singular expressiveness.

The American Institute of Applied Music gave an informal Students' Recital on Friday evening of last week, principally by the students of the first year's term. A varied and interesting programme was rendered by the following students: Misses Lila M. Hall, Ethel Blankenhorn, Katherine Walker, Florence Preston Houghton, Anastasia Nugent, Margaret McCalla, Marian C. Mills, Margaret Boyd, Marjory Morrison, and Mr. Hart Bugbee, violinist. All the students showed various degrees of proficiency and great credit to their teachers.

Of the various concerts given during the week at the Combs Broad Street Conservatory of Music, Philadelphia, the most interesting was that at which Henry Schradieck, violinist, and Paul Volkmann, tenor, of the faculty, and Nellie Wilkinson and Earle E. Beatty, pianists and pupils of Mr. Combs, made their appearance. The programme included among other things, a Sonata for violin and piano by Gade, a Sonata for piano and viola by Rubinstein, violin solos by Combs, Schradieck and Viextemps, and vocal solos by Clay, Beach and Gounod.

At the joint rehearsal of the choruses of the Litchfield County Choral Society in Winsted Wednesday evening it was announced by Richmond P. Paine, the conductor, that the annual concert will be held in the Music Shed Tuesday evening, June 4, with the following noted soloists: Emma Eames, Louise Homer, contralto; Edward Johnson, tenor; Emilio de Gogorza, baritone; Herbert Witherspoon, basso, and an orchestra of sixty-five selected from the Metropolitan and Manhattan Opera Houses of New York.

Josef Meredith Rosencrantz, the violinist, of Portland, Ore., has just concluded negotiations to give a series of concerts in Berlin and throughout Germany. He was heard last Monday evening at a concert, by one of the prominent critics of Berlin, who happened to be present, and who was so impressed by Rosencrantz's masterly playing and sincere interpretation of the D minor Concerto by Viextemps, and the Bach "Aria" for the G String that he lost no time in becoming acquainted with the young artist, the result of which was the negotiations for the concerts in Germany.

The Philadelphia Fortnight Club, of which Maurits Leeftsohn is musical director, closed its fourteenth season Saturday night with a concert in the Academy of Music. A varied programme was presented. Zollner's "A Young Siegfried," Munzinger's "Spring Rain," Bruch's "The Rhine," Buck's arrangement of "Robin Adair," and the "Soldiers' Chorus" from "Faust" were given by the chorus. Miss Harriet Foster sang an aria from Massenet's "Herodiade" and Alwin Schroeder played several arrangements for the 'cello by Reinecke. The concert was quite up to the standard set by this well-known organization and the several encores for both chorus and soloists were deservedly applauded.

The Canisius College Orchestra and soloists gave a concert last week in Convention Hall, Buffalo for the benefit of the Catholic Aid Society. The orchestra, under the direction of the Rev. L. Bonvin, rendered an enjoyable programme on which appeared Svendsen's "Coronation March," the first movement from Schubert's Symphony in B minor, and a selection from "Tannhäuser." Several of Father Bonvin's compositions were also given, one, a song "Verrauscht und Veronnen," was sung by Ruth Lewis, who also gave two songs by Mrs. Beach, one by Cowen, and an Irish melody; the other, a trio for violin, 'cello and piano played by S. Herrmann, Ernest Luedeke and J. E. Knight.

The Winchendon, Mass., Choral Society, under the direction of Nelson P. Coffin, gave two concerts of great excellence last week with the assistance of the Boston Festival Orchestra; Grace Bonner Williams, soprano; S. Eloise Heywood, mezzo-soprano; Stephen Townsend, baritone; Carl Webster, 'cellist, and Eva Waterman Houghton, pianiste. On the programmes appeared the overture to Nicolai's "Merry Wives of Windsor," the "Ballet Music" from Delibes's "Sylvia," excerpts from Mendelssohn's "Midsummer Night's Dream," "The Erl King's Daughter" by Gade, the overture to "Rienzi," Saint-Saëns's Symphonic Poem, "Omphale's Spinning Wheel" and Gounod's "Gallia," besides songs by Buzzi-Peccia, Wagner, Horrock, Bach-Gounod and Chadwick.

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## Where They Are

### 1. Individuals

Beddoe, Daniel—Columbus, O., May 6 and 7.  
Cole, Kelley—Syracuse, May 8.  
Consolo, Ernesto—Chicago, May 2.  
Dunfee, Mrs.—Syracuse, May 8.  
Ganz, Rudolph—Chicago, April 28; Indianapolis, May 8.  
Grienauer, Karl—Newark, N. J., April 29; Bridgeport, Conn., April 30.  
Hamlin, George—Raleigh, N. C., May 2; Albany N. Y., May 6; Springfield, Mass., May 10.  
Harper, William—Raleigh, N. C., May 2, 3; Syracuse, May 6, 7 and 8.  
Hassell, Irwin—Carnegie Lyceum, New York, May 1.  
Heerman, Emil—Chicago, May 2.  
Hekking, Anton—Oakland, Cal., May 2.  
Hissem de Moss, Mary—Greenboro, N. C., May 1; Raleigh, N. C., May 2, 3; Syracuse, May 7 and 8.  
Homer, Louise—Syracuse, May 6.  
Johnston, Edward—Saginaw, Mich., May 6.  
Kronold, Hans—New York, April 29; York, Pa., May 1; Montclair, N. J., May 2; New York, May 3.  
Mills, Watkin—Columbus, May 6 and 7.  
Ormsby, Frank—Albany, New York, May 7.  
Pelschnickoff, Alexander—Syracuse, May 7.  
Reed, Mary—Toronto, April 30.  
Rider-Kelsey, Corinne—Washington, May 1; Richmond, Va., May 2.  
Rogers, Francis—Grand Rapids, Mich., May 2; Syracuse, May 6 and 8.  
Samaroff, Olga—Syracuse, May 8.

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Saslavsky, Alexander—Syracuse, May 7.  
Schroeder, Alwin—New York, April 30.  
Schumann-Heink, Ernestine—Winnipeg, Man., April 29.  
Sembrich, Marcella—Syracuse, May 7.  
Sovereign, Alice—Syracuse, May 8.  
Van Hoose, Ellison—Syracuse, May 6 and 8.  
Winkler, Leopold—Philadelphia, May 5 and 10.  
Witherspoon, Herbert—Saginaw, Mich., May 6.

### 2. Orchestras and Bands

Boston Symphony Orchestra—Cambridge, Mass., May 2.  
Bostonia Sextette Club, C. L. Staats, Director—Yarmouth, N. S., May 8; Liverpool, N. S., May 9; Bridgewater, N. S., May 10; Lunenburg, N. S., May 11; Truro, N. S., May 13; Halifax, N. S., May 14.  
Chicago Orchestra—Saginaw, Mich., May 6; Ann Arbor, Mich., May 8, 9, 10 and 11.  
Columbus Orchestra—Columbus, O., May 6 and 7.  
Kneisel Quartette—Chicago, April 28; Mendelssohn Hall, New York, April 30.  
University of California Orchestra—Berkeley, Cal., May 9.

### 3. Operatic Organizations

"Madam Butterfly"—Brooklyn, week of April 22.  
San Carlo Opera Company—Montreal, April 30, May 1.

### 4. Future Events

May 6—"Judas Maccabaeus," Columbus Oratorio Society, Columbus, O.  
May 6 to 8—Syracuse Music Festival.  
May 7—"St. Paul," Columbus Oratorio Society, Columbus, O.  
May 7—Concert of Schubert Glee Club, Syracuse  
May 7—Concert of Vienna Male Choral Society, Carnegie Hall, New York.  
May 7—"Erminie," Boston Operatic Society, Boston.  
May 10—Concert of Vienna Male Choral Society, Philadelphia.

### E. PRESSON MILLER'S PUPILS.

Recital of Songs Displays Talents of a Number of Students.

E. Presson Miller gave an interesting pupils' recital at his studio, Carnegie Hall, on Tuesday evening, April 16, when the following programme was enjoyed by a large and enthusiastic audience:

Grieg's "The Princess," and "Good Morning," Helen Siskemeier Rumsey; Johns's "I cannot help loving thee" and Wilby's "Sealed Orders," Madeline Saxton; Schubert's "The Erlking," William D. Saunders; Meyerbeer's "L'eti Signor," Miss Lute Adams; air from Massenet's "Herodiade," Lillian Clausenius Pancoast; Toreador song from "Carmen," Arthur Walton; songs of Bohm and Foote, Sara Virginia Moore; Chaminade's "Summer" and Nevins's "The Nightingale's Song," Minnie Pierce; Songs of Hawley and Osgood, H. Clark Barber; air from "Lohengrin," Leta Dealy; a group by Habn, Chadwick and Newcomb, Mrs. Dorman T. Connet; songs by Mozart, Meyer-Heimund and Rubinstein, Marguerite Leverich; Wagner's "Evening Star" and Presson Miller's "Good Night," Mr. Saunders; air from "Il Trovatore," Jeannette Douglas, and an additional group sung by Miss Adams, Mr. Walton, Mrs. Pancoast, Miss Rumsey and Mr. Saunders.

It is difficult to praise one pupil more than another, where such general excellence prevails, and of course different stages of advancement are evident. Among the newcomers who made their first appearance were Mr. Barber, who made an excellent impression with his fine bass voice, and Miss Moore, who pleased the audience greatly, especially in her second song, in which she displayed a good soprano voice and fine interpretation. Miss Saxton sang her songs with daintiness, and her voice was sweet and well-produced.

Mrs. Connet sang for the first time this season and her artistic singing was highly appreciated. Miss Pierce possesses a coloratura soprano, and sang her numbers with much style and finish. Miss Leverich also made her first appearance this season, and pleased her listeners greatly. The quality of her voice is extremely good. Miss Dealy, whose interpretation of the Wagner number was thoroughly artistic, possesses a lovely voice and winning appearance, and is always heard with pleasure. Another interesting young singer is Miss Rumsey. Her voice is a contralto and she possesses both temperament and magnetism. Her diction is extremely good. Mrs. Pancoast sang charmingly. This lovely young artiste is rapidly growing, and is attracting wide attention in musical circles.

Miss Douglas, although busy with her professional engagements, found time to sing and aroused great enthusiasm by her

splendid work. She expects to make her appearance in English opera very soon.

Mr. Saunders's fine baritone voice is used with taste and judgment. He made an excellent impression with his difficult numbers.

Mr. Walton won his audience immediately. The "Carmen" number was excellently given, and he invested the lighter songs with a charm of manner and variety of expression particularly pleasing.

At his final musicale, in May, Mr. Miller will present a number of new pupils, who will be heard for the first time.

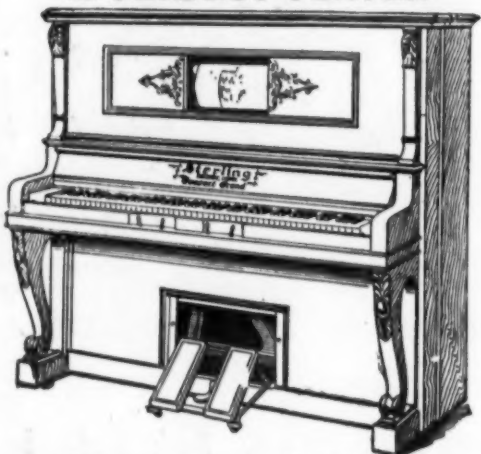
### STUDY GREAT MUSICIANS.

Fine Programme at Entertainment of St. Lambert, Canada, Organization.

MONTREAL, April 22.—The Tuesday Musical Club last week gave an enjoyable affair in St. Lambert. The club meets on Tuesday mornings to study the lives and works of the great musicians, and has had a most successful season. The programme was as follows:

Piano duet, March, from "Tannhäuser,"

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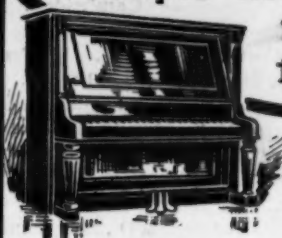
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